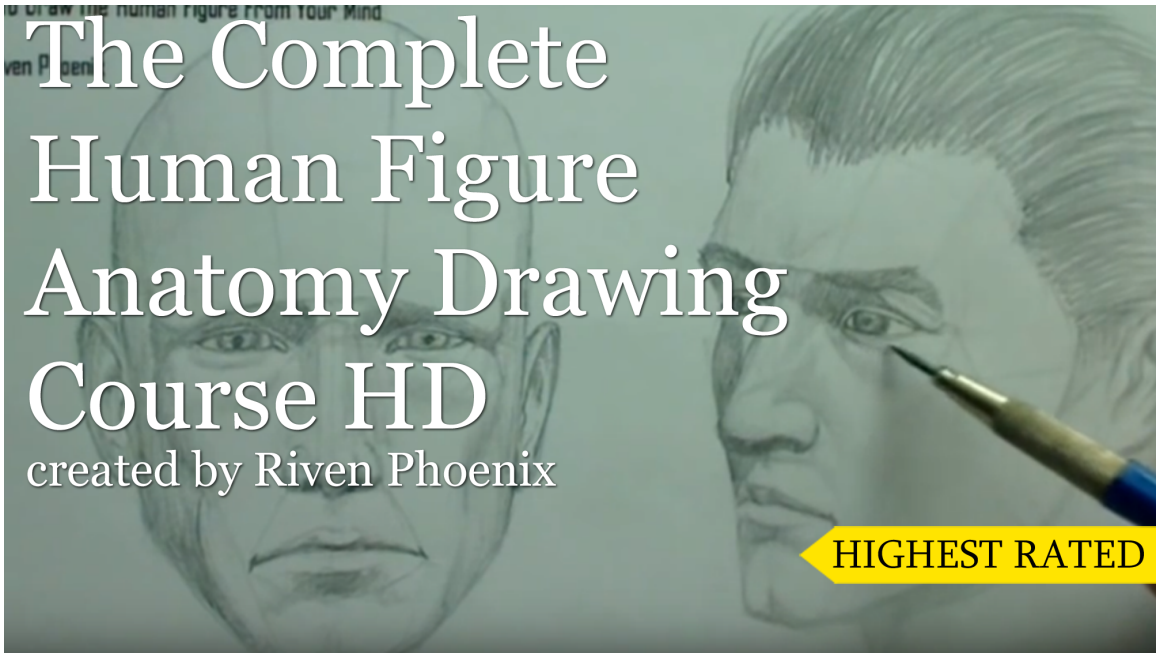

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 115 - The Muscles of The Human Neck - Part 6

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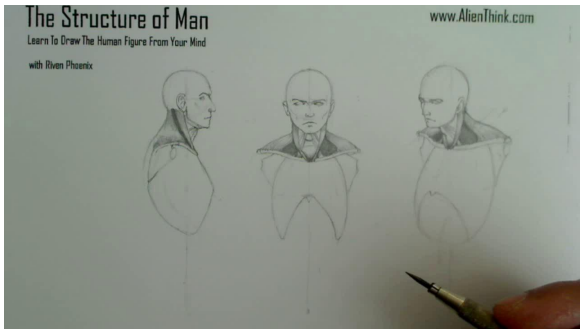
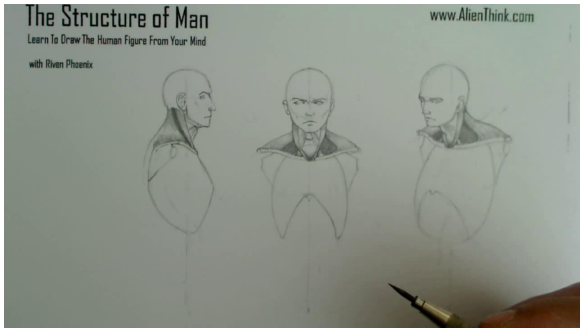
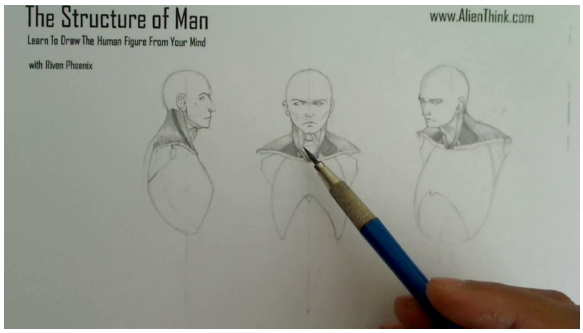
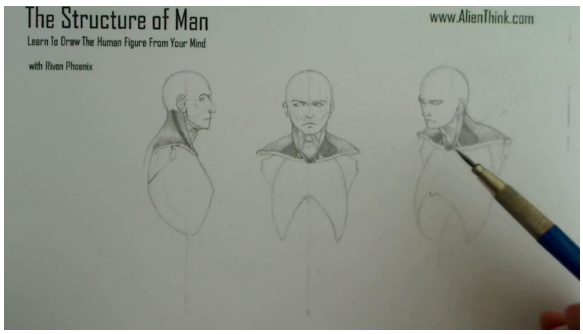
1		Hey guys, my name is Riven Phoenix and welcome to the structure of men learn to draw the human figure from your mind training course.
2		Okay, so here we basically understood conceptually what's going on with the muscles.
3		And here we're now going to train the mind to become really familiar with these areas, to how to really understand it.
4		So here we're going to do several very important exercises that will really give you a very good understanding of how the muscle is going to be structured in surface anatomy and how it functions.

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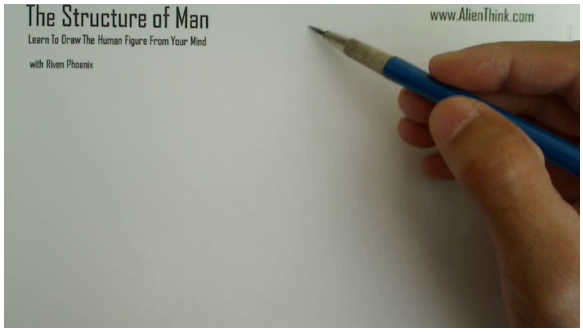
5		Okay, so to do this drawing, what we're going to do is really just use our mannequin system.
6		So for this one here I'm just going to do let's say a drawing over here or let's say we'll just start out with the head right rather than start to get used to the idea of right you can do it with the gesture system where you can do it without it doesn't really matter.
7		So here I'm just going to just let's say here first put on a put a head over here right so the next thing is will I've got the head now and we need to figure out the neck right so we already know where the here is how the muscles are going to function right that's a clue to how it's going to work.
8		So here we're just going to make the head a little bit on the angle over here like so just feel a way through it and then make a cylinder shape like this right so about here right so once we make that cylinder shape here we know that okay well it's really all about all really going to be about the chance cavity.

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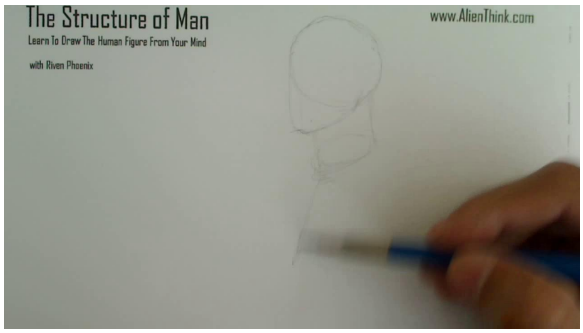
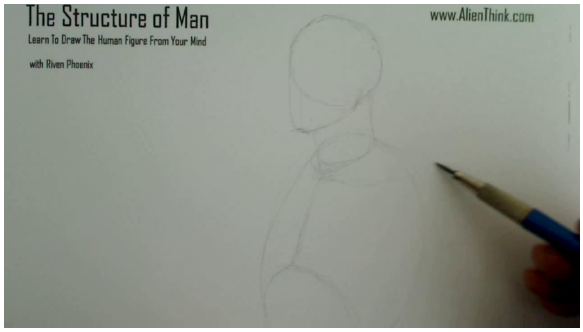
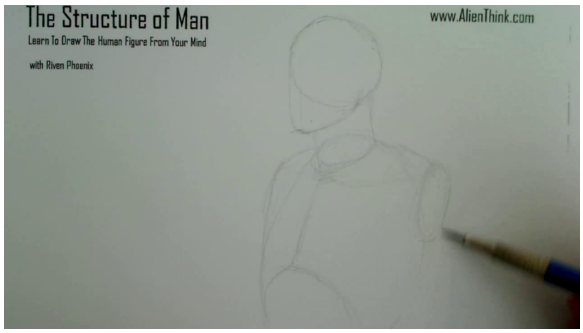
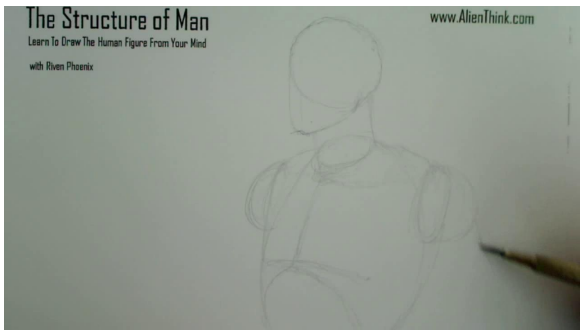
9		It's going to go about here and then I know that it's just going to start to go down in this way right so you really just understanding the basic conceptual idea of it right and then we know that right it's just going to be like this in a 3D form right so to do the rest you can just swing out a
10		circle and say that it's going to be about here right so here we already went through how to draw that out you can either do it this way right so here we know that right I'm just going to get my circles here that we had already decided and here it allows us to really just thinking 3D now how this is going to be right we know that right we're just going to do it like this in the our original ideas for the mannequin system.
11		And this is just going to go down about its business on the other end right so this is the line that we have stated with the chance cavity just here right so here we know that right we're just going to get like a ball shape over here just like this and on the other side will do the same thing get like a ball shape over there on the other side and over here we can just from here say that okay I'm just going to do
12		let's say the arm it's just going to be like this over here right so notice that I'm I'm keeping this close right I'm not going to do it here I'm going to do it like this and here we'll say that okay well in this idea I just want this one kind of like this going in this direction like this right so you can see that we using that very simple mannequin system we can start to understand the balance it out and really fluctuate between using the gestures.

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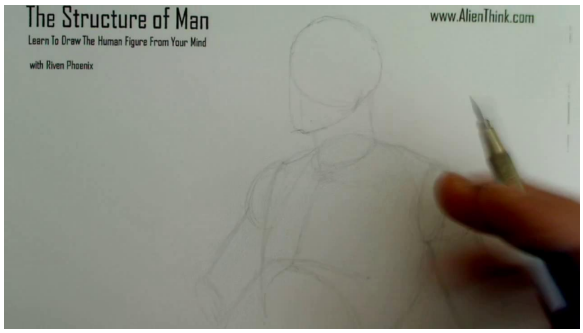
13		Using gesture system or using this system right here right so these lines really don't mean much is just an understanding of how to get it down on paper right so here we know what to do we're just going to understand that right this is going to be basically the center so once I figure this out we can just put our template system here right on here right so because this is a much
14		more bigger drawing we can learn to use that as an idea over here right so you'll just do probably the nose like this and over here and I know that this is where the basically the mouth is going to be going right so you can pretty much figure out the whole concept just by doing this right you know
15		over here we already know that right I'm going to get this plane over here then kind of like this is going to go basically like this and I'm going to get my ideas just like this right so we know that this is really meant to help to situate the the eyes inside right how the eyes are supposed to going to be inside so we know that from there we just need to understand we can break away from this meaning that if it's over here right this thing basically going to be over here so right
16		it's a very easy concept to get and then over here we know that right I'm just going to get this the ear is going to be kind of like this over here like this okay so once we get these concepts right we can clean up these ideas here now right and start to understand what is it how we're going to do the

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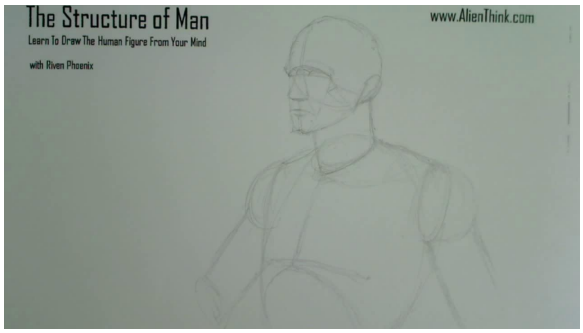
17		structure of the muscles right so we already know how to draw at the head right we accomplished that goal so that's that part is going to be easy so here I'm just going to erase some of these lighting up this stuff here really just lead the anomaly it's behind so here right you're what we're also doing is really just understanding our drawing process to begin just comfortable with with that idea so once I have this right so I can now start to really just think about that
18		the eyes that this is how I want to do the eyes over here like this right and then over here I'm just going to
19		really just think about some of this stuff in 3d like this right just get the basic concept down so here we're going to really put everything in shadows because that's it will help us to understand not only the forms of the of the neck but also so the idea is here that we want to do here so here for the
20		nose is going to be easy I can just start to now put the nose in right we don't even really have to worry about the construction all of it because we know it's just going to be like this over here right so you can see how easily we can do this right so now we can do like different type of eyebrows right

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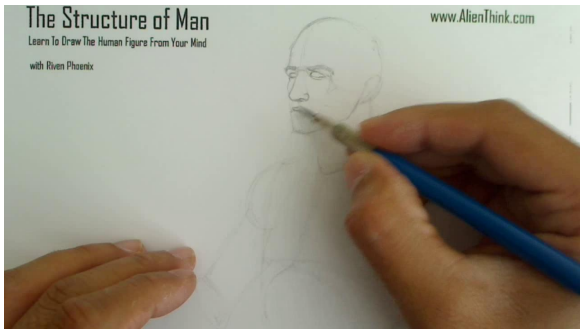
21		sometimes like if not this way is going to start to notice things in real life you'll notice that sometimes the eyebrows come all the way in and they're like just like this right there like big eyebrows going in this way right so we can just easily lay them out like this right so here we can do the same thing
22		just like this right and then over here now what's going to happen is that we're going to now start to really begin to understand some of the ideas that we've been talking about with the muscles of the neck and start taking about the forms so for for the for this guy's lips you're going to do the lips a little bit here on the top
23		right so you can do all sorts of lips
24		I just experiment with different ideas right so here I'm just going to get really this idea like this over here right we can see how easy it is to draw out the head now right so let's now just we know we can see the anomalies over here right so we know that

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25		right the clavicle is basically just going to be about here right and this clavicle is now going to go like this over here is going to attach right those the first but you see how drawing it out this way we can now start to begin to really just use the same concept of the scale constructor right knowing how it works
26		okay so once we have this we know that okay it's the neck definitely is going to go like this right so where it's going to be the first neck muscle right so this is where you have to start to think in 3D over here we know that it's going to dip inside right so this is where we'll understand that we will be always aware
27		of this form under the neck right there's always going to be this soft form that's going to be under under this neck which we're going to do just softens is up and it goes inside over here right so this means that this is really here inside over here
28		where the neck is right so these muscles and are going to be out right this is more in front as we had understood from the front right look here's the jaw and then these are more in to just keep that as an understanding of that right so basically when when you come down to the muscles you can really just do them your own way here right you can just put like an idea here that I know that this is not going to connect to the clavicle right because we

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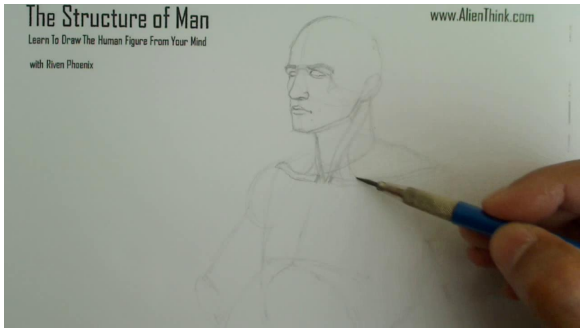
29		did that memory mapping technique to always know this so he I'm just going to put down basically the idea for the muscles I know this is going to go here I'm going to see definitely see that muscle come across the neck right from the other side is because it's trying to pull and I was trying to come over here so that other other muscle that we talked about really is just going to split and it's just going to be like this right so we can just do it this way
30		is that easy right and then over here where this is halfway here we know that right then we're going to get like this muscle that's going to go here in the back and it's going to come here so we're going to get like this junction over here and it and this junction is going to be here and it's going to come like this right so this is where
31		you'll start to understand okay and we also understood what was going on with this area over here right so you can just do it like this is going in the back right so here I just basically laid out right over here I'm going to do this
32		because this isn't perspective right so and this will now begin to understand look this is how we're going to understand the contours automatically the mind knows right it

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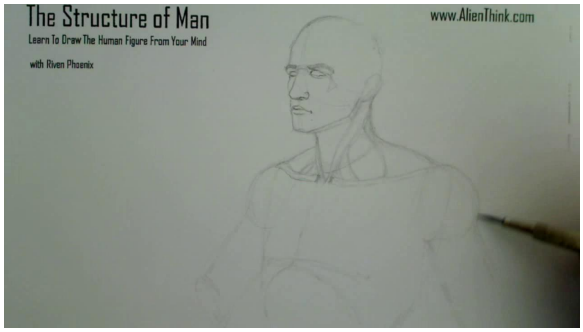
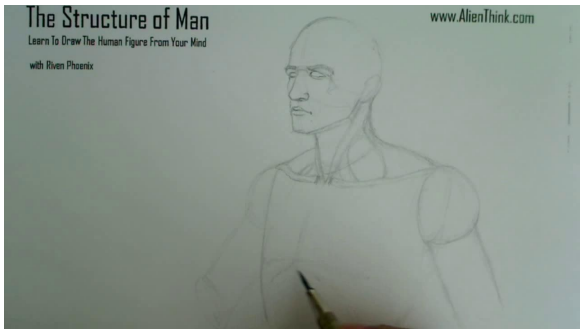
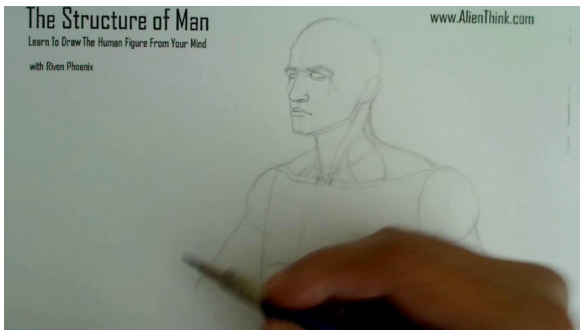
33		understands that these are going to be the contours anyways right in your mind you've seen enough people to determine that so over here I'm just going to draw out
34		just this basic idea that we came up with right do like an illustration over here I'm just going to get this over here
35		I'm going to get the line here for the chance cavity I don't know here I'm going to get this over here and this over here right something like this
36		let's say right and and then if we wanted to like let's say make this arm kind of like coming towards us we would have to like kind of like think of these ideas in like perspective right

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37		it's going to come like probably like this over here towards us right so this is where when you do have been perspective the dimensions are going to change right
38		and then we'll have the hand let's say like this we can just now think of this really as an idea as a basic idea like this over here
39		and then just start to put like some fingers over here right just to get some basic concepts of it
40		something like that right just get like a basic idea of it really just envisioning what's going to happen to it

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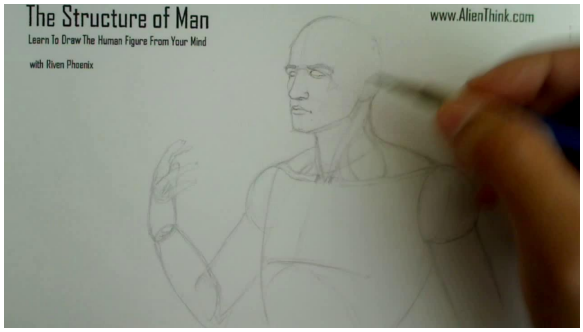
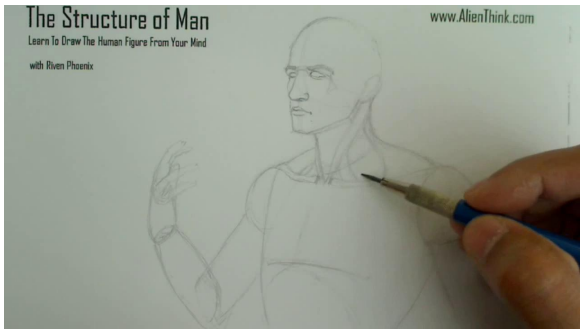
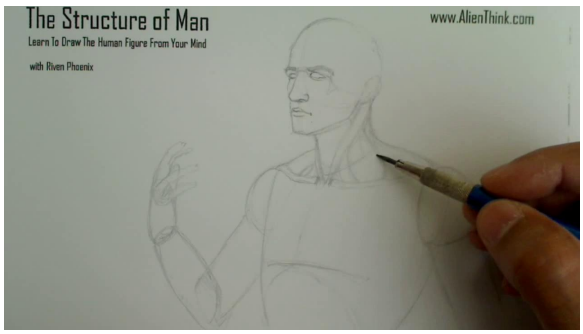
41		in these 3D forms then we'll clean this up a little bit
42		okay so now this is done so what we're going to do is now we understand this muscle is really just going here it's going to go here
43		right really it's just going to be like this and you're going to get this area over here
44		so to understand this what we're going to do is just make the line of understanding knowing that right

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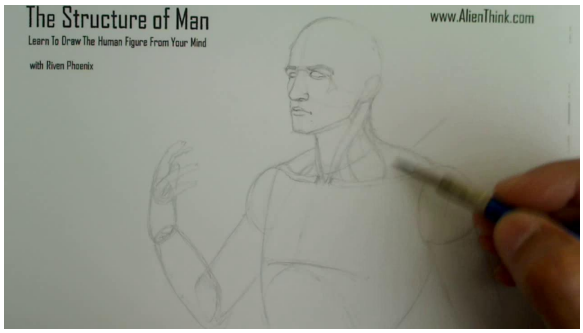
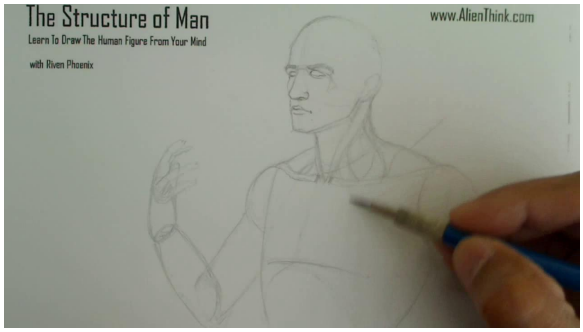
45		it's really like this going inside over here right it's coming up and it's just going to have this nice
46		because regardless of where the line is right so if we now start to shade this let's say now the light is going to be kind of like coming from top here
47		what will we have to do well to understand the muscles what we're going to do is first shade this area over here
48		right start to shade some of these put some basic ideas down first for the neck that this is light going to be reflecting here

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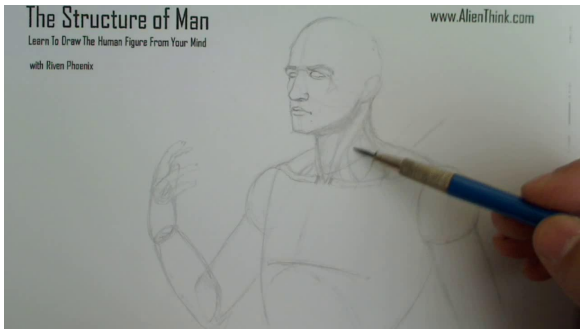
49		under the neck over here right and then you're going to get the atoms apple over here you already know how this is going to connect over here
50		right and it's just going to be like this simply put right so we can now start to think of the forms
51		how is this going to be related in surface anatomy to the forms so we're just going to fiddle with this
52		a little bit right to start to bring out some of these areas over here so we can erase some of these lines

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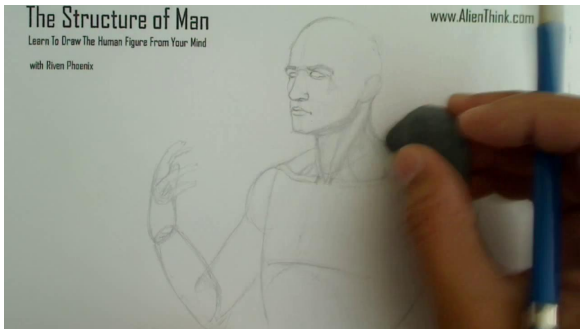
53		here to like lighting up a little bit right so when I get here in this area here now this is where I can start to add some shadows
54		right start to build this area up a little bit meaning that what I'm showing here is that I want to show this area here
55		simply like this right we're going to darken up some of these areas over here and then start to bring out this concept out
56		right so you can start to see what's happening with the neck but I can show that this I know that this is a major muscle right

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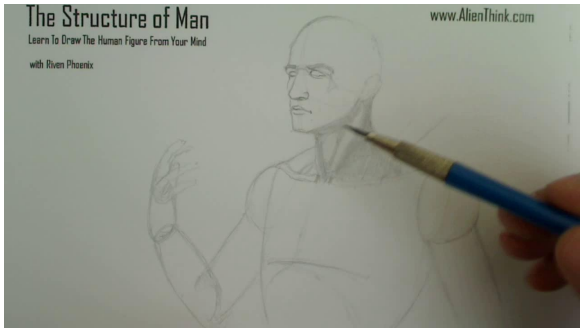
57		is where what you will start to notice on people in real life is how this muscle comes out
58		right and then over here this is where we call we talked about the ditch area over here and basically we're going to do this over here like this
59		right so this is that ditch area over here and over here I'm going to get just a little bit of that ditch area over here
60		right not much really can be about that but you can see how we're now starting to get the muscles

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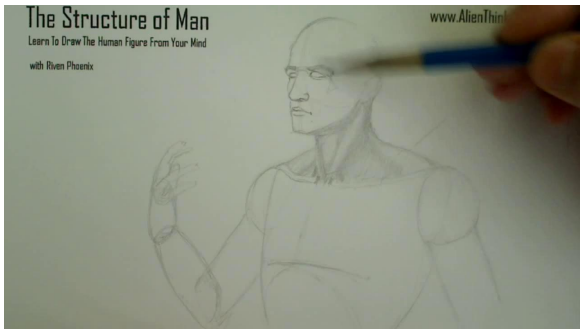
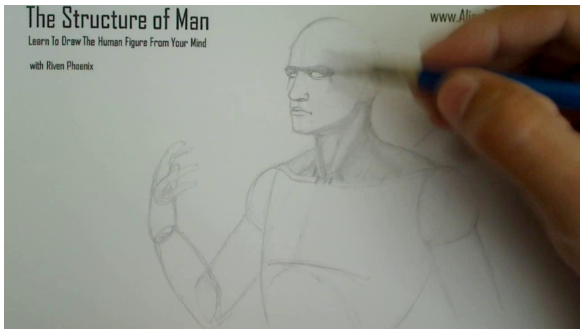
61		so here now if we start to blend this in we can now put this in shadows because here we're seeing that really the light source is starting to come from the top
62		right so here I'm just going to do this over here and just put this make this a little more darker over here
63		right so we can make the eyebrows a little more darker over here
64		right so if the light source is now shining over here we're going to get like little bit of ideas here in this area here

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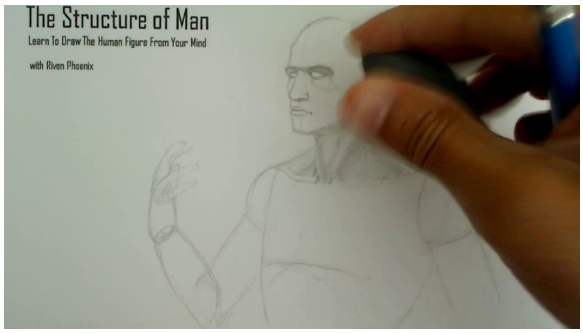
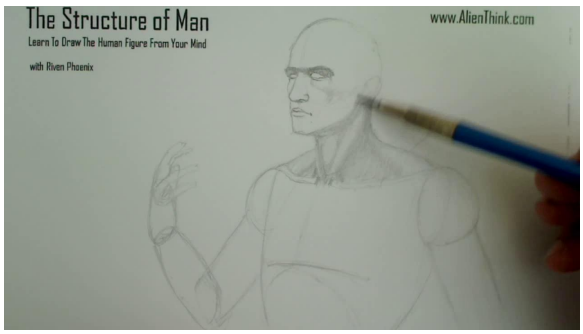
65		so again I'm just going to erase this stuff and I'll just think about the cheekbone right so the cheekbone is just going to be coming like this over here
66		I know that I'm just going to kind of like do this very very lightly just trying to feel my way through it
67		and then over here I'm going to start to get my jawbone would be over here
68		right so you can see how we can now start to just simply slowly slowly start to shape this stuff in

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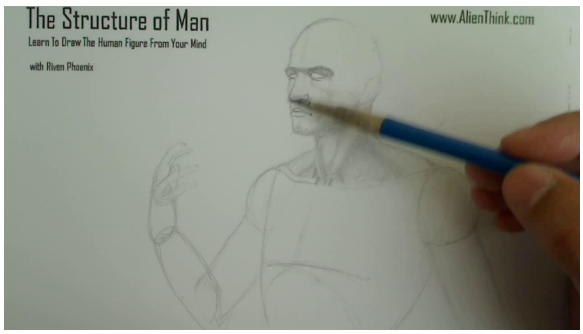
69		and over here under the chin it's just going to be like this
70		right so the first idea is to just feel your way through it
71		what don't worry about is your rendering looking great or not
72		that's always going to look correct in the end anyways

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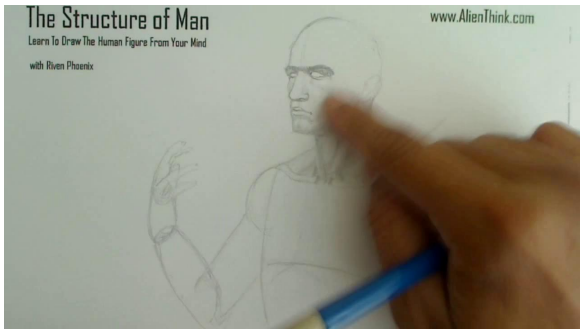
73		right so here I'm just thinking of some of the ideas here how this is going to translate
74		into a nicely rendered drawing right we're going to do this slowly over here
75		right then we can start to blend in with our finger right and just smooth it out
76		then over here

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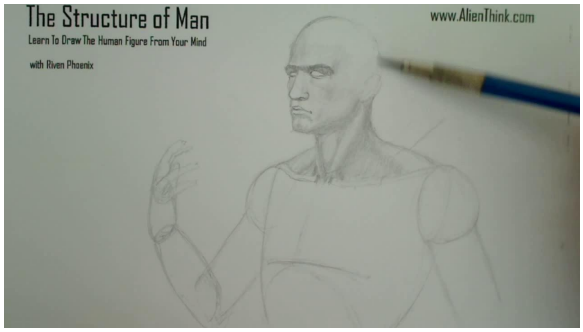
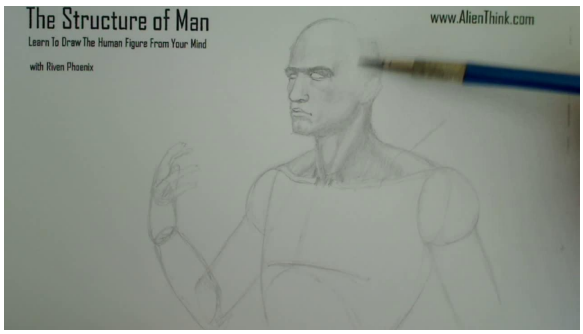
77		just going to start to shape some of this stuff in over here
78		start to shape more of this stuff here
79		so here on the back of the head I'm going to put more shadows to start to make this more and more real
80		right but you can see the technique that I'm showing you here

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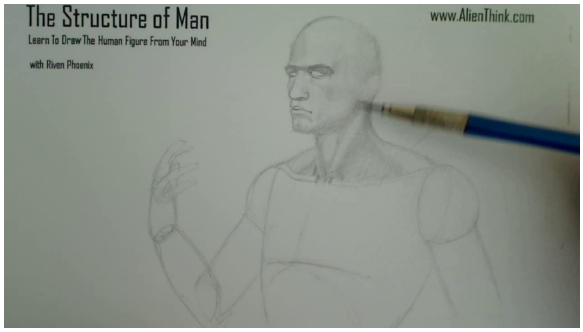
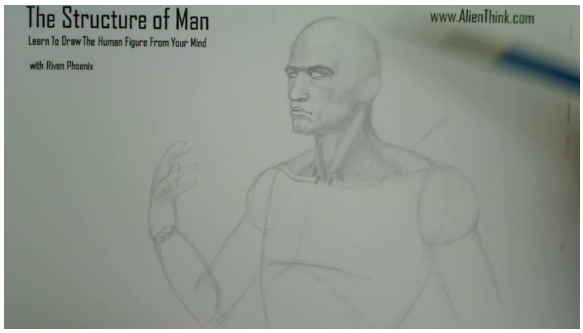
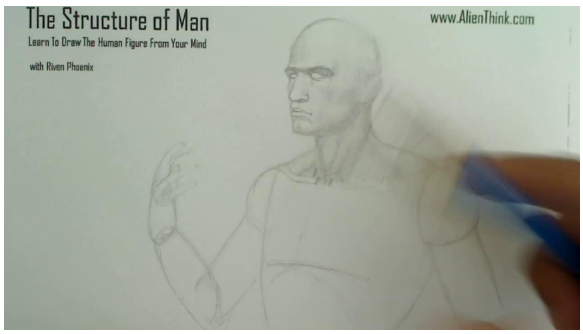
81		right it's like halfway unfinished drawing regardless but we can start to build values slowly
82		right build them out slowly and we can to understand some of the forms of the head
83		right so once I'm happy with some of the ideas here
84		right I'm just going to start to now clean up these lines

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85		right again I'm showing you conceptual rendering just to get used to the idea
86		so here I'm going to now put some shadows under the nose over here
87		I start to bring out some more details here
88		right okay so once I have this right now we can start to erase these lines

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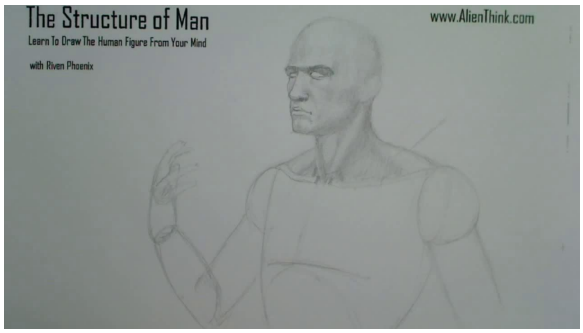
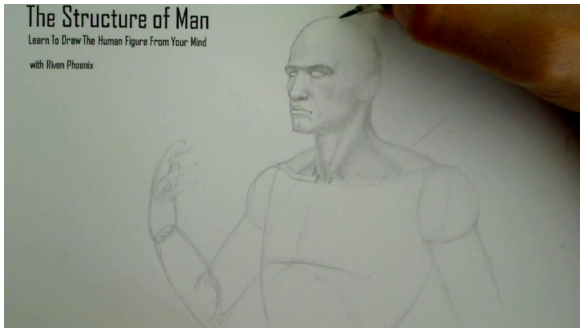
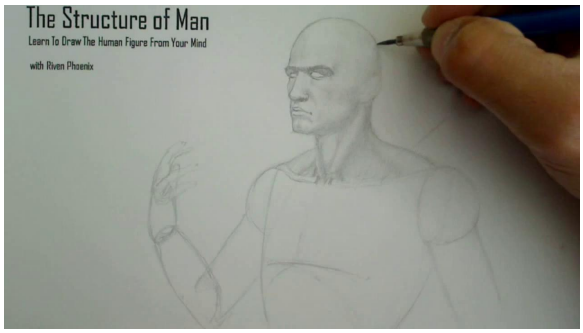
89		and start to make them much more crisper right and basically the shading will then just wrap itself inside the figure
90		right it's that easy
91		and over here I'm going to now
92		let's start to wrap some of these ideas in

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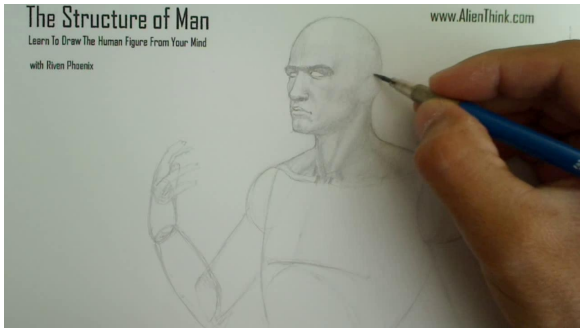
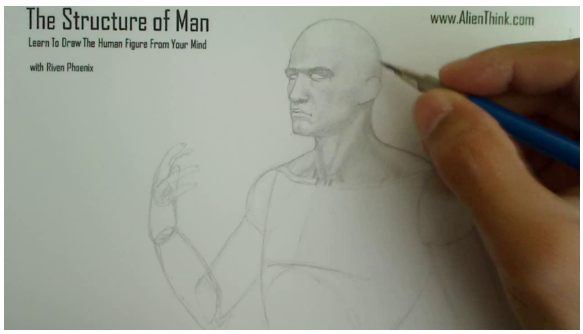
93		right so the first concept here is to just get the ideas in and then we're going to build on top of this
94		right so here I'm going to get this ear over here
95		and show this to be a little more darker
96		and here I'm just going it's just going to go in like this in here

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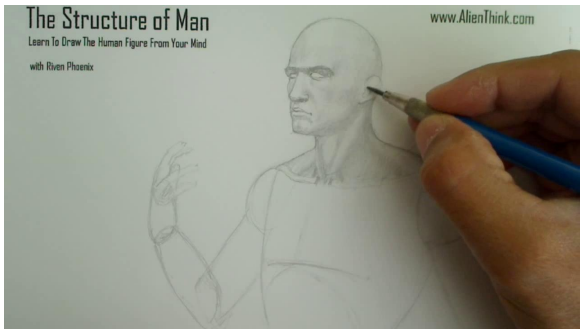
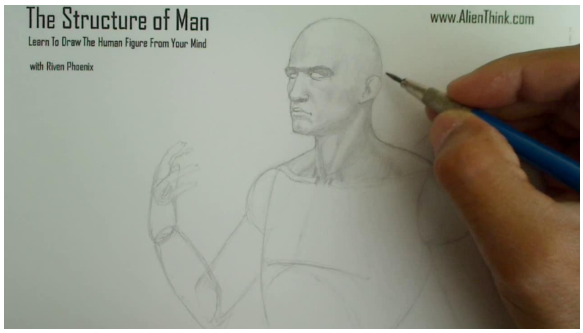
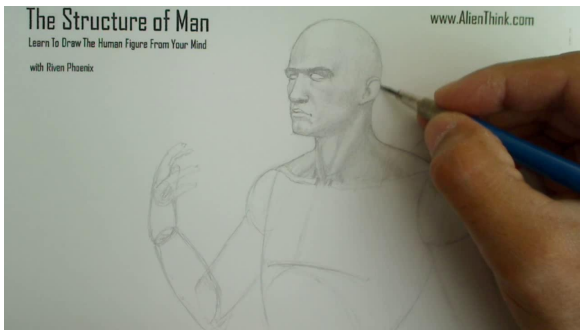
97		right so now you got to think about some of the shadows inside the ear
98		right this is going to be really just coming out this way
99		over here so I'm going to get dark darker areas in here like this
100		I'm going to have this curve in here

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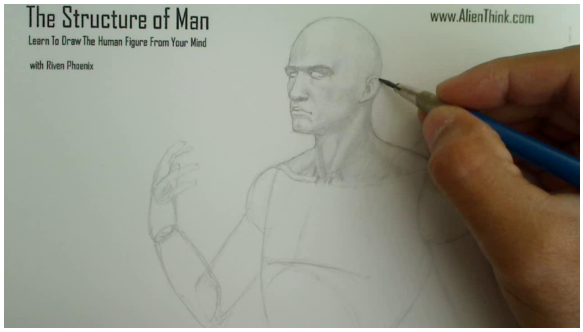
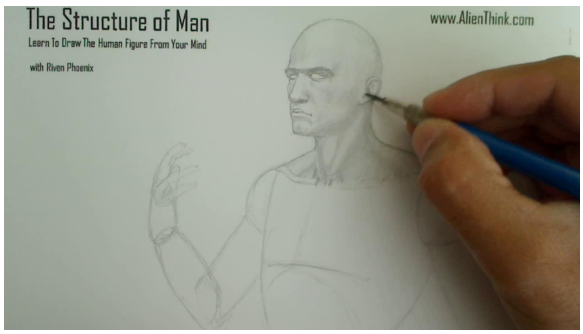
101		right so I'll start to get these shadows in here
102		right so you can do different types of ideas I just showed you like a general understanding of it
103		and here I'm showing you that I'm just changing my ideas around right
104		however I want to do the ear doesn't really matter

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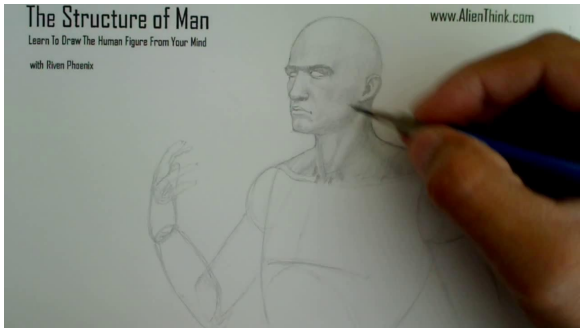
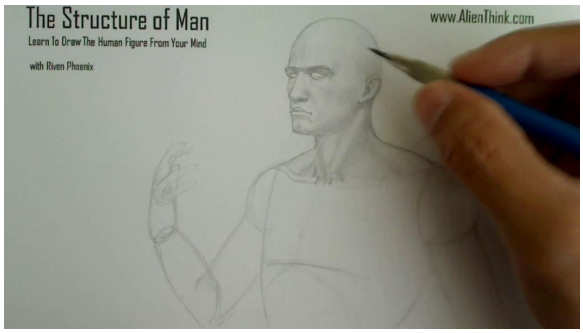
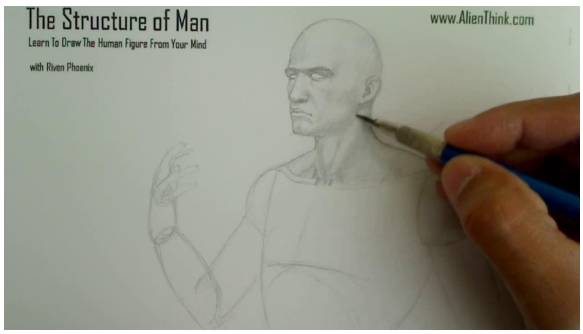
105		okay so here we've got that idea
106		so now what happens is that right you're getting this concept of what happened with the neck muscles
107		it's really not that difficult
108		so now what happens is now since I got this concept down

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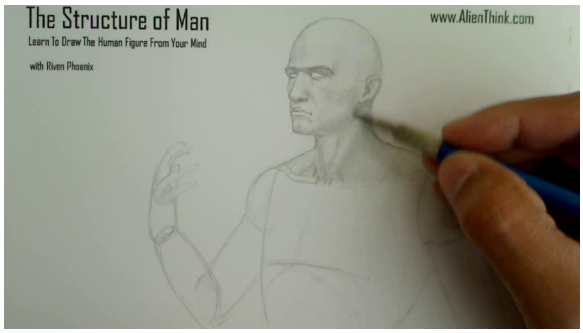
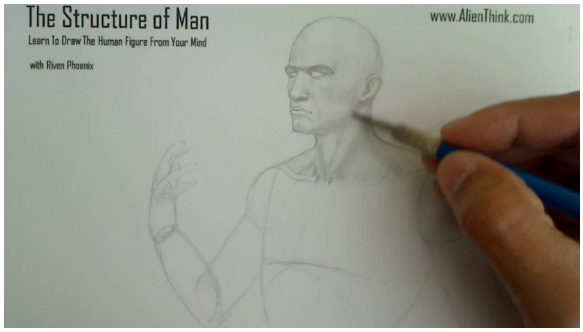
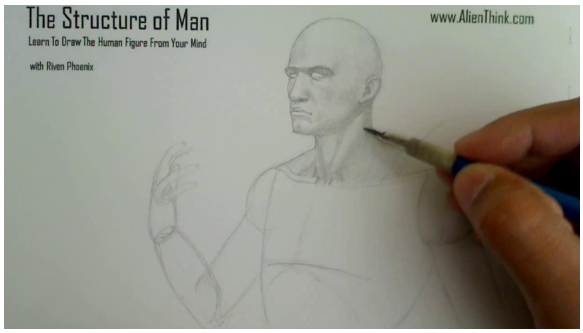
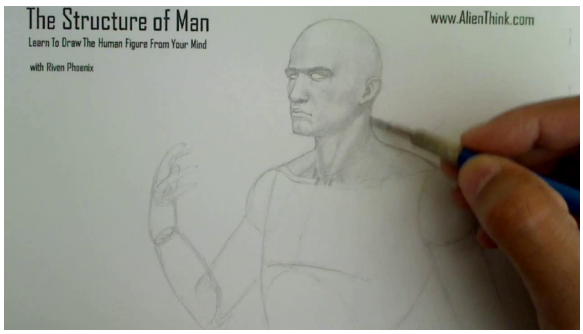
109		I can now start to make better shadows
110		right slowly slowly I'm going to now start to build these layers here
111		right just like this very very slowly
112		all these different shades of gray are going to make this look more realistic

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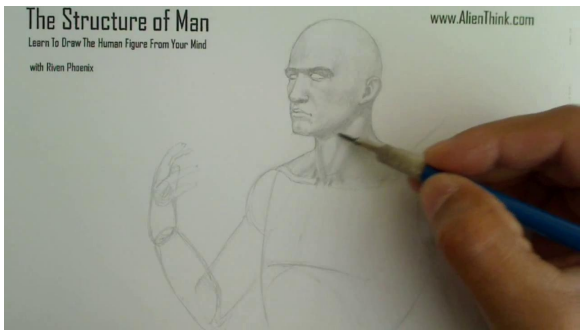
113		right so I'm just going to get all this stuff here first
114		so now I'm just darkening this area up of the jaw
115		and under the jaw area to bring out more of the shadows
116		right just understanding some of the ideas here in surface anatomy

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117		over here I'm going to do this a little more darker
118		to bring out that this side of the muscle a little bit more
119		right and then here I'm going to do a little bit of shadow here for the Adam's apple
120		should like this

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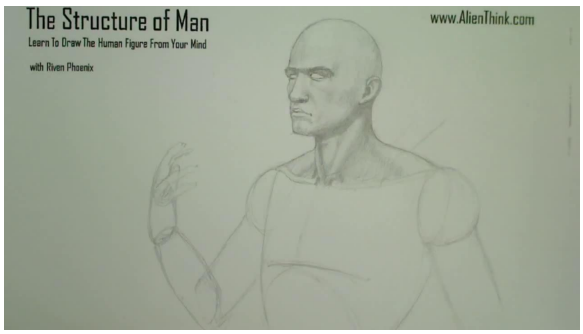
121		so basically I'm just putting out much more darker shadows
122		so what happens here is that this here we know that this area really is going to be a ditch
123		over here right it's just going to come down
124		so because now the shed really the light is coming from top

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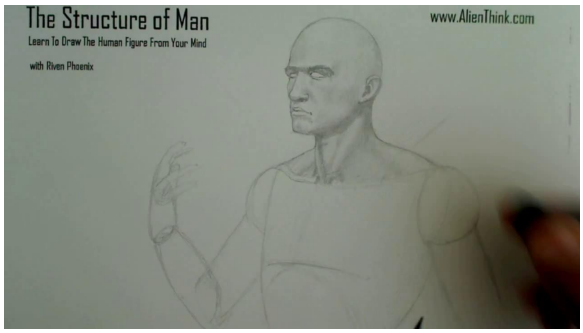
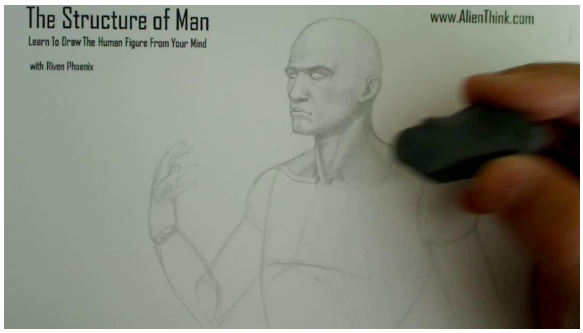
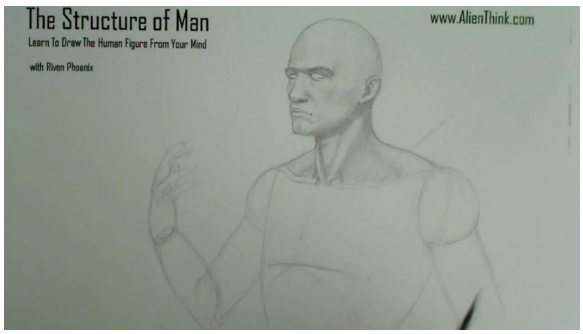
125		what we're going to do is now take the eraser and now start thinking about some highlight areas
126		right just playing around with the shadows
127		so if you know that right this really is going to be a little more highlighted over here
128		and this will start to give us this ditch in here that we're going to get on the neck

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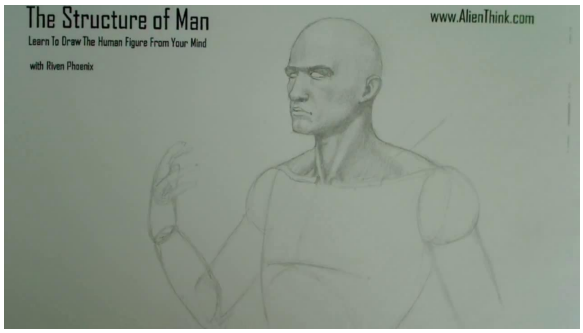
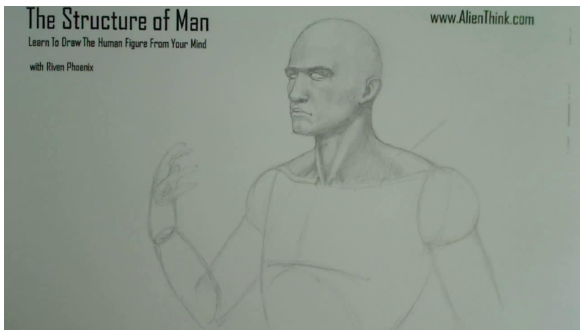
129		right so this muscle here that I'm going to get I'm going to get that line right
130		it splits I'm going to get this as a little bit of a shadow in there
131		right so now I can just mess around with this
132		I just tap it in and see some of the shadows that work

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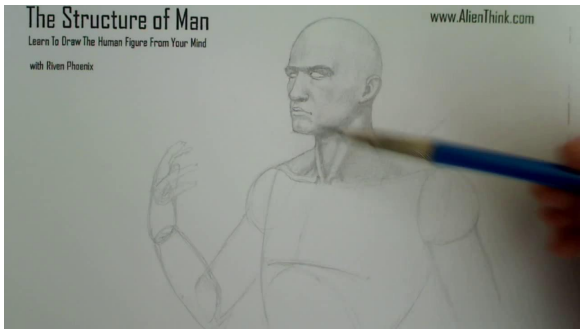
133		right so here just because the clavicle is right see
134		the thing is that right now I just understand this but when you get into the
135		when we get into the peck muscle what will happen is usually like the clavicle
136		something gets really just hidden right so you don't even see this

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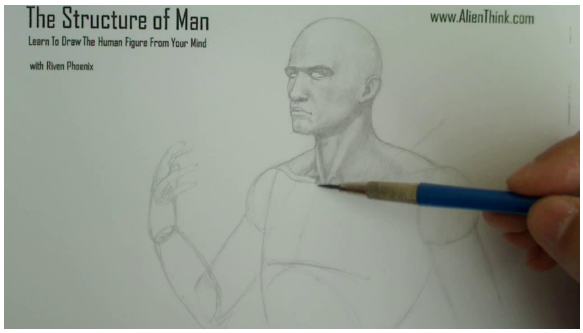
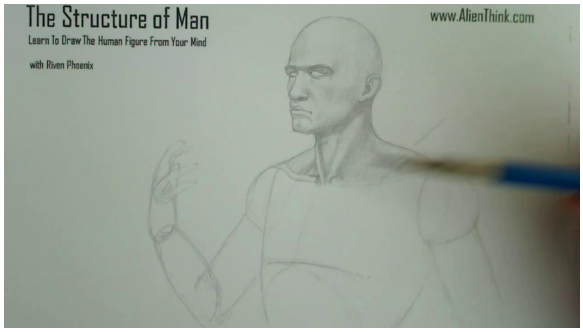
137		but on skinny people you'll see this so you really just have to use your own imagination
138		now start to start to see okay well what is it that I really want to start to show here
139		right so here we can now start to build more values
140		start to bring this area out a little more

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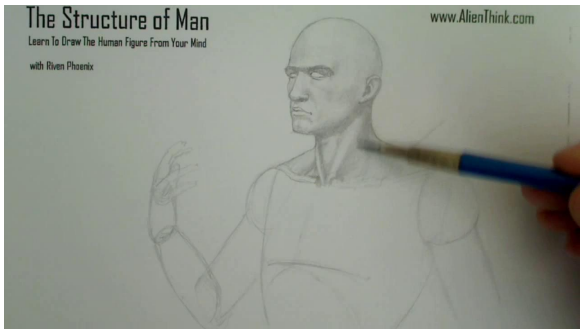
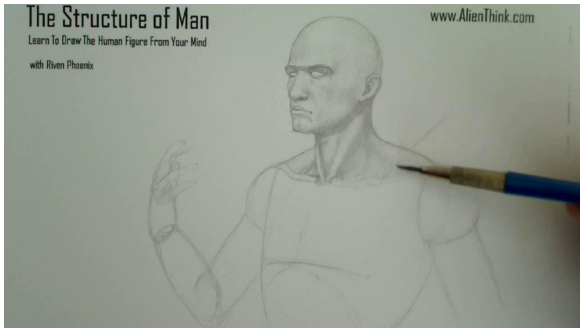
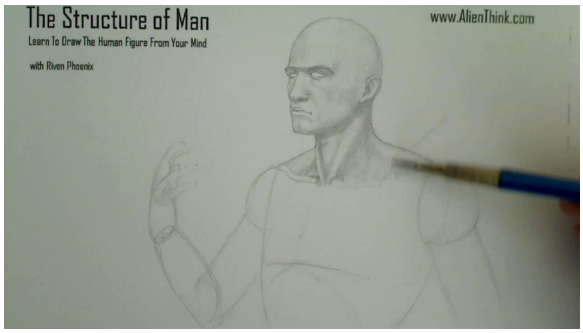
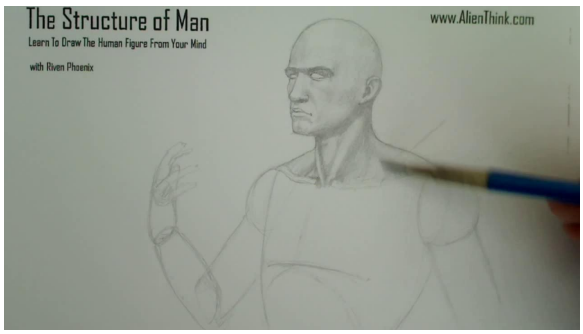
141		right make this a little more darker over here
142		because over here we know that right it's just going to be
143		really like this
144		we want to bring this area out a little more and show this part over here

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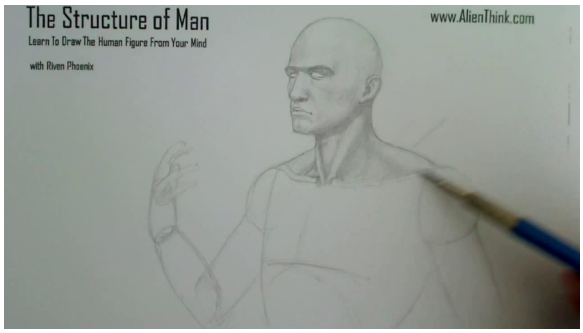
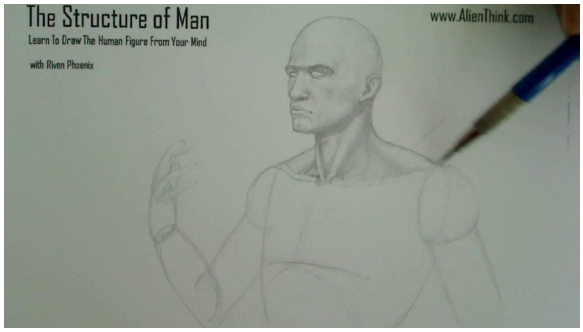
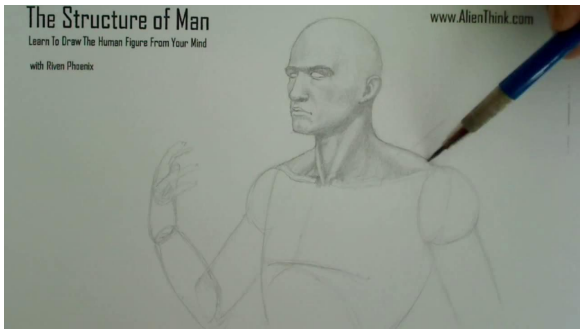
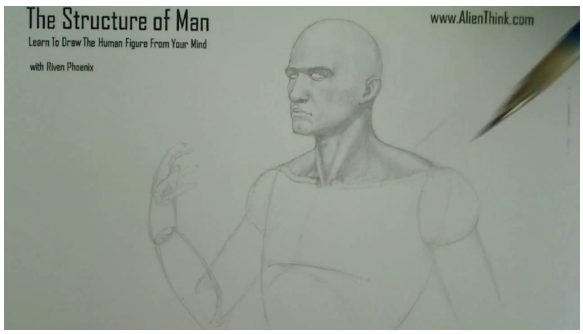
145		right so from the other side it'll do the same thing
146		we'll just start to come this way over here
147		like this
148		okay so I think you're getting the concept as to

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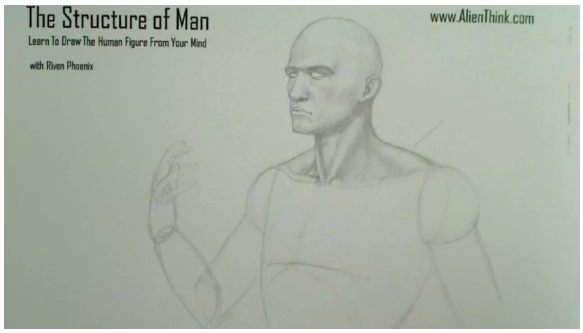
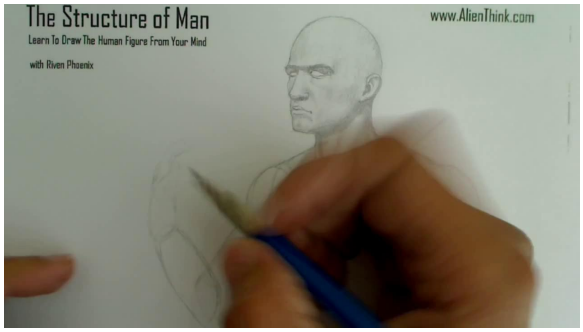
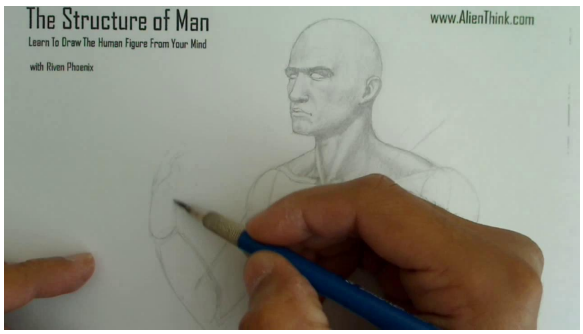
149		how this works right so now to fix up the hand
150		here all we have to do is really now think about
151		this idea in 3D forms right this is what we really did we just said
152		just turn the whole concept into like a 3D form

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153		then from here we can just begin to understand okay well
154		let's say that this finger
155		so I'm going to do it this way over here
156		right start thinking things

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157		in cylindrical forms when it comes to the hand
158		right so here we know that right we're going to get
159		another finger like this then I'm going to
160		make it go this way

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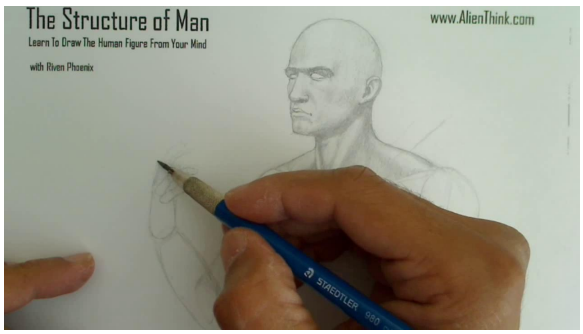
161		and then I guess I'll just make it go this way over here
162		right and then
163		over here I can just do the same thing just imagine
164		the bone structure that we had talked about

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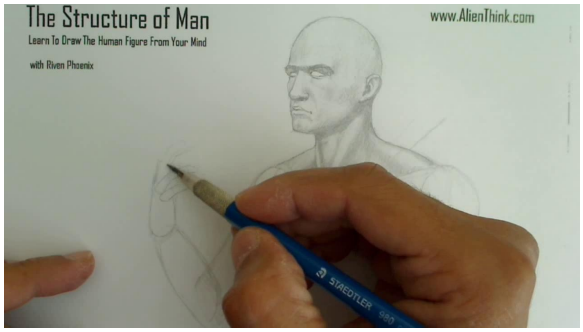
165		and I'm just going to pull
166		this one a little bit more like this over here
167		and then now start to really think about
168		all these ideas much more slowly right so you can see

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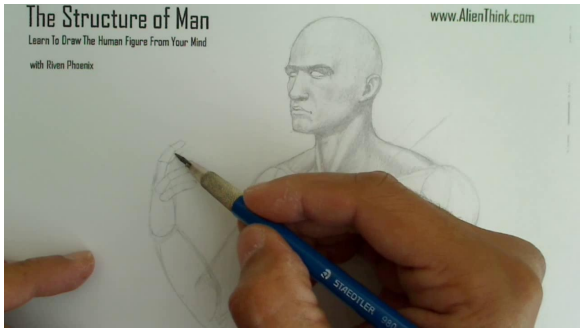
169		that regardless of what lines we put down
170		we're going to end up changing them in the end anyways
171		to bring out our ideas a little more
172		here I'll just show like the thumb

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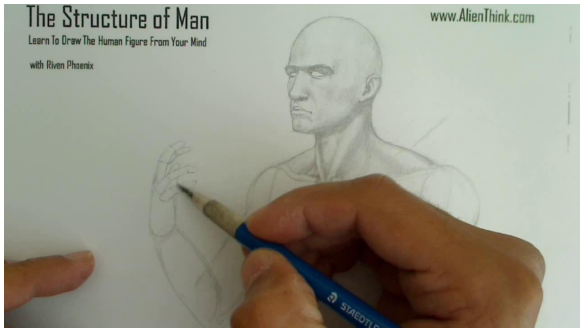
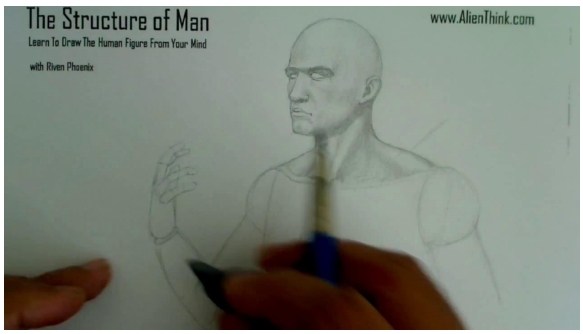
173		it's going to be on the other side
174		like this right it's just going on the other
175		side and here we're going to now clean
176		just very quickly clean up this illustration

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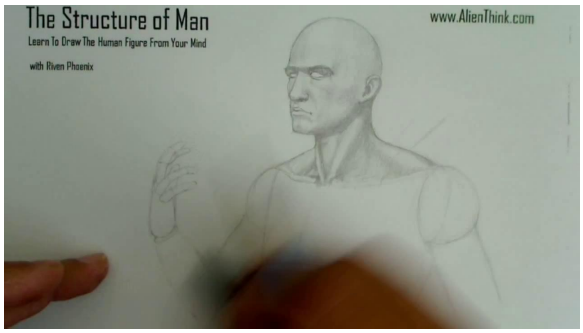
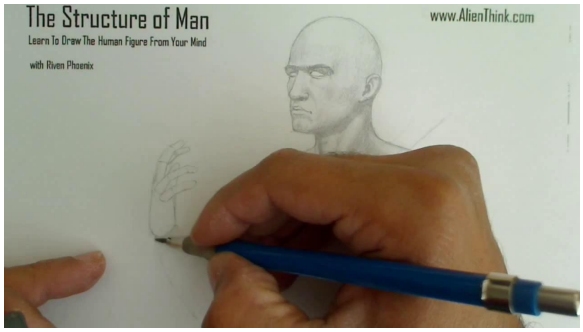
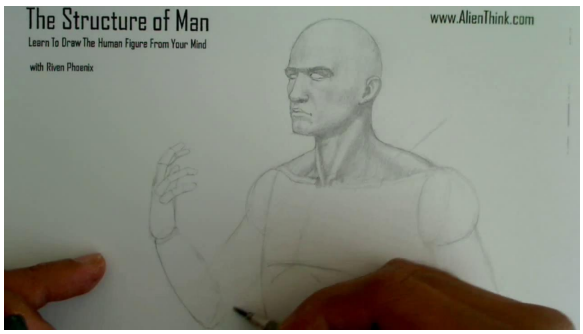
177		so let's start to a bunch better
178		right so you can even shade
179		all these cylindrical forms in
180		right so now you already know that that's where

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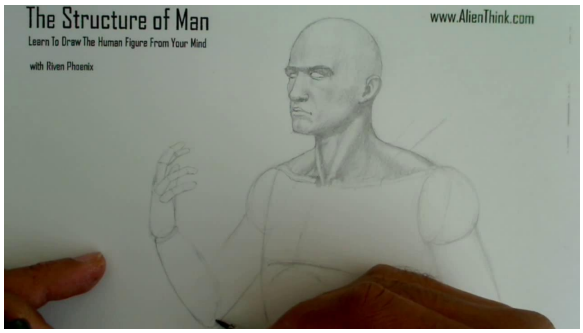
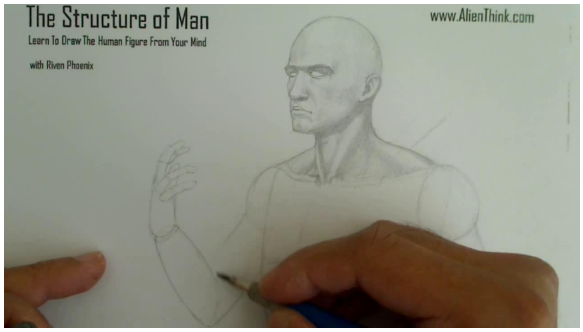
181		I'm going to get the funny bone over here
182		and that's it it is do it this way
183		and then for here we can just
184		add these scone

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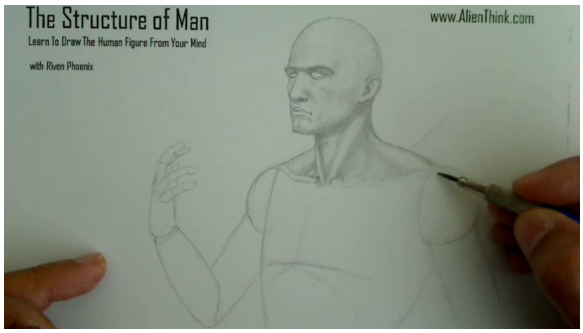
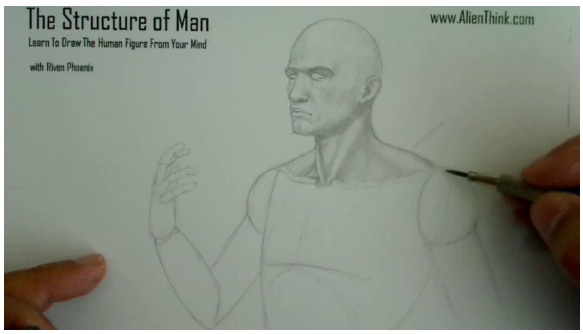
185		right make it look like a con
186		so let's say this was an illustration
187		what we're doing is basically
188		now putting some lines on purpose

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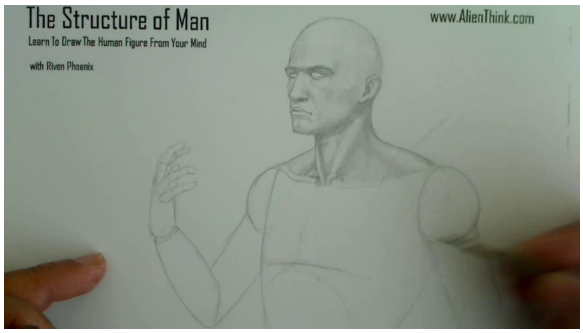
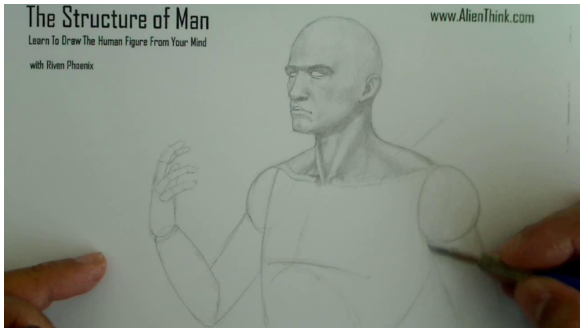
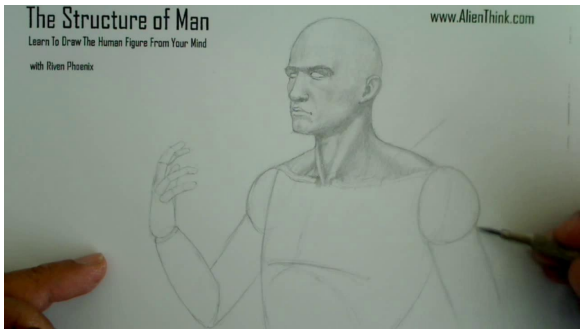
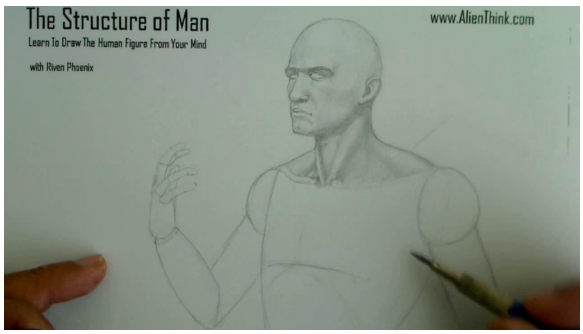
189		to make it like look like some kind of
190		conceptual drawing here
191		right
192		that's it you're creating

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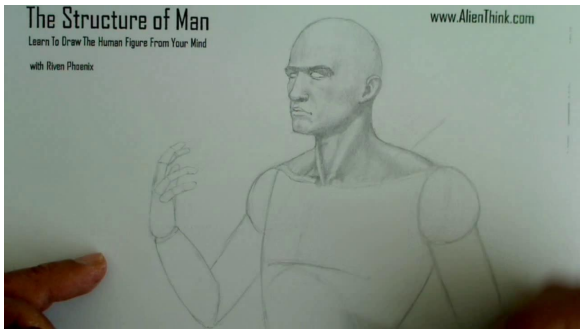
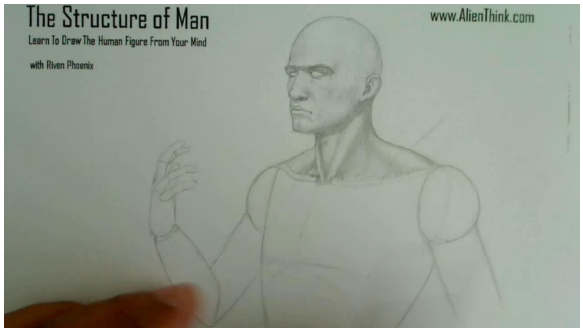
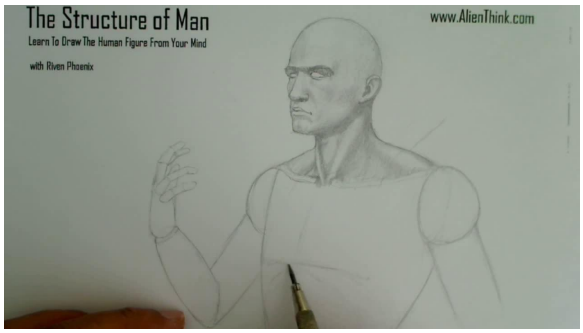
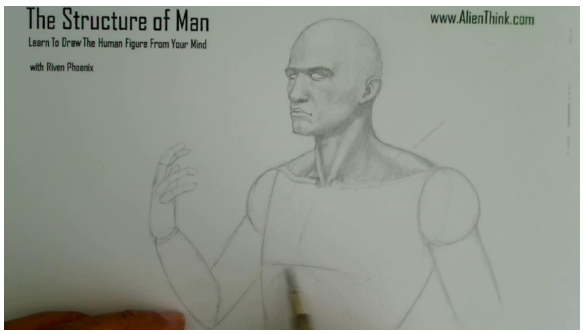
193		this some type of artwork here
194		to show that you're doing our character design
195		or something
196		so this would just go like this

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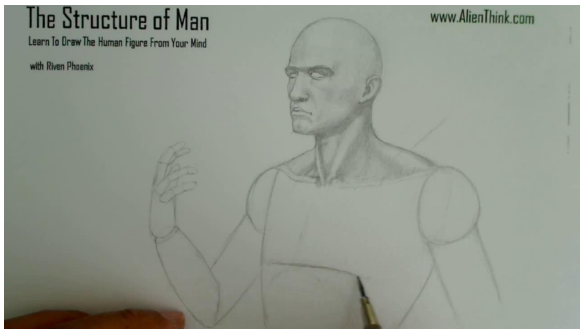
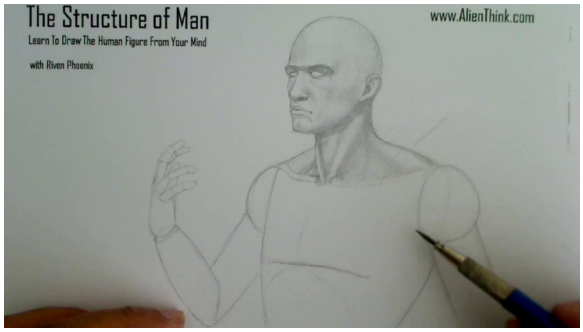
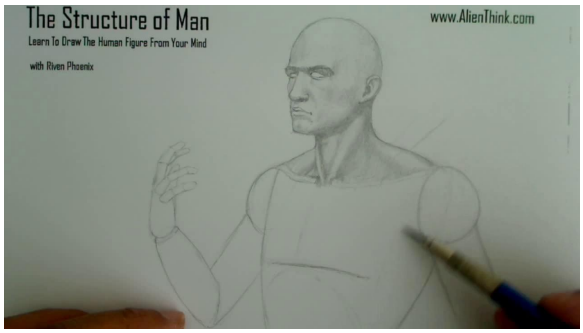
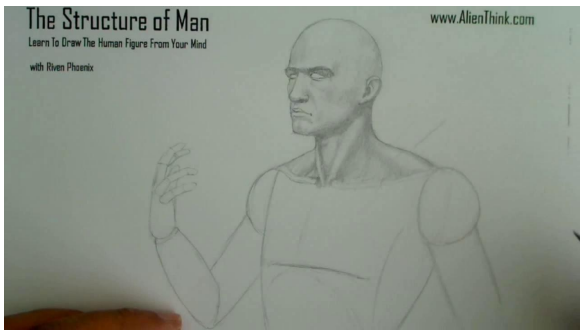
197		over here and we already know
198		right we also
199		have put down like a line over here
200		for this

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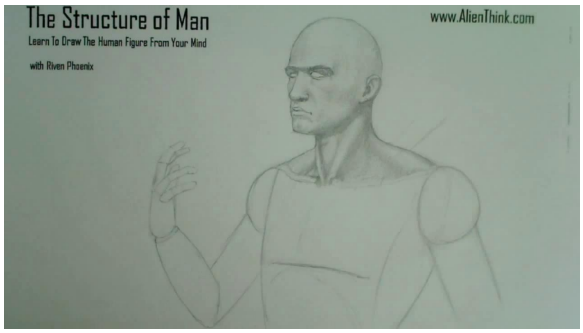
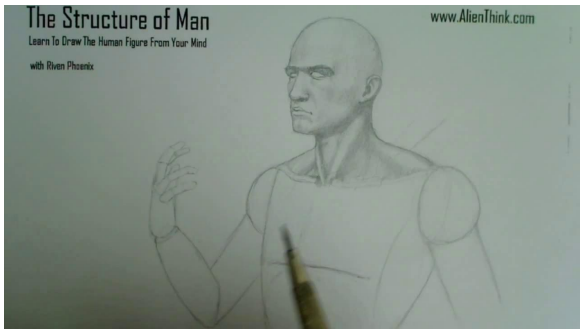
201		right so if we're
202		let's say if you wanted to do a book on
203		or understanding anatomy
204		guess what you would have to do illustrations

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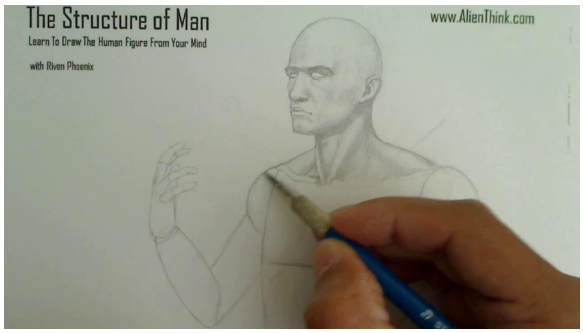
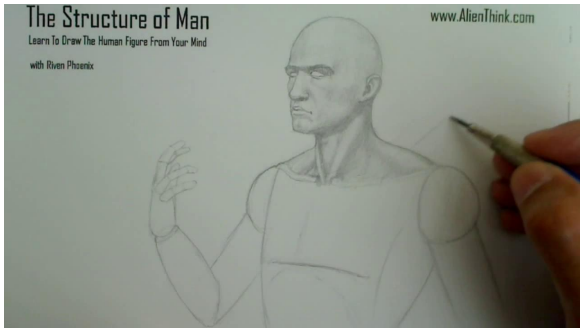
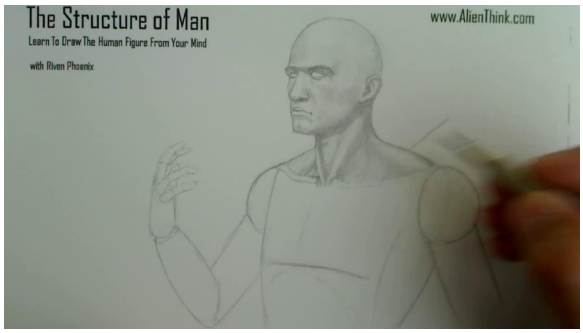
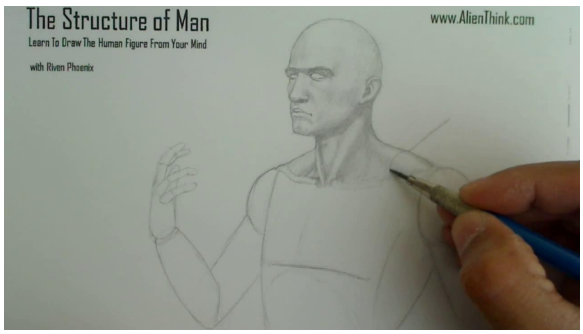
205		like this and then
206		you know you would do this
207		like right you would do
208		these lines of understanding

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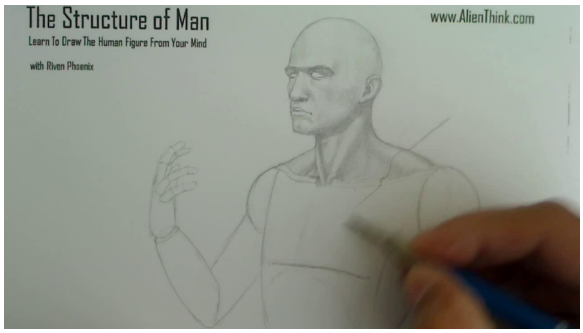
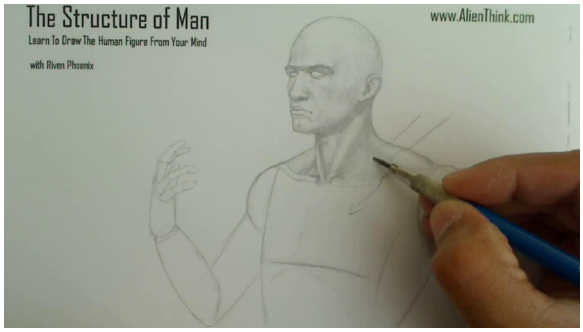
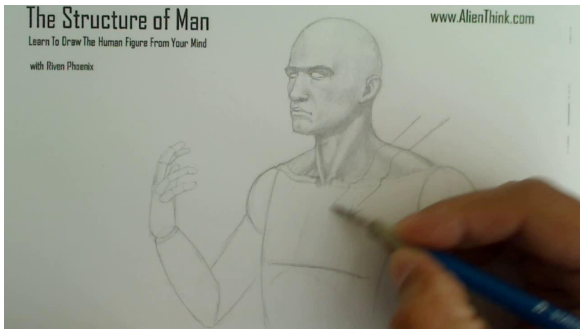
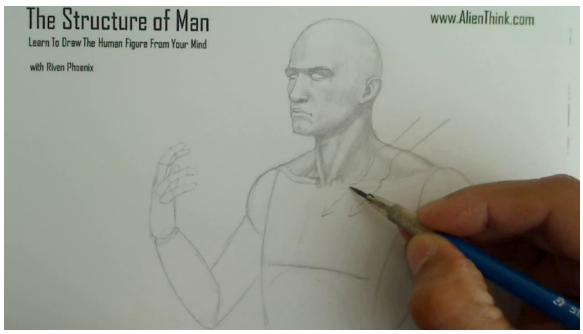
209		and we can publish this
210		in an anatomical book
211		I mean I'm showing you two concepts here
212		right not only the ability to

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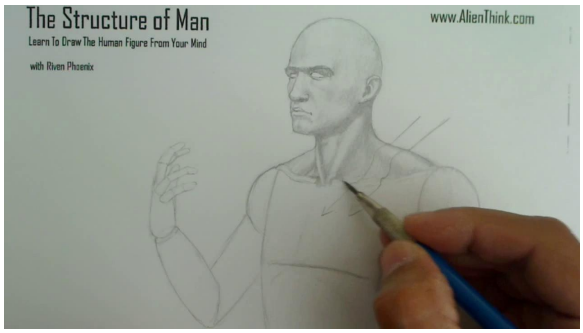
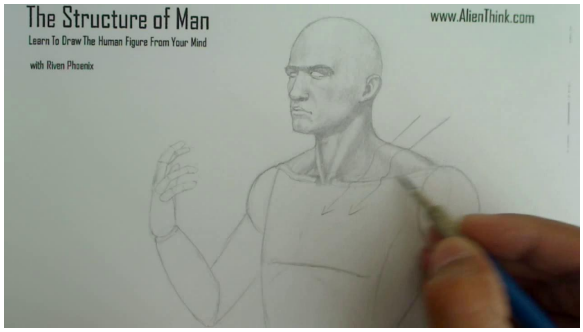
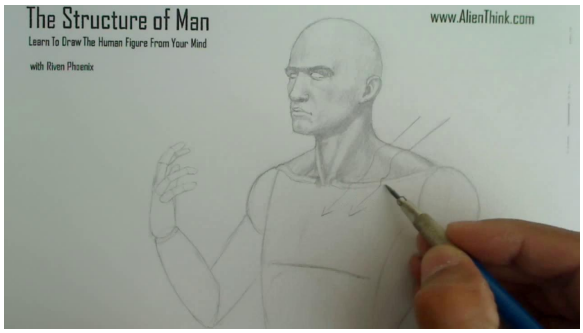
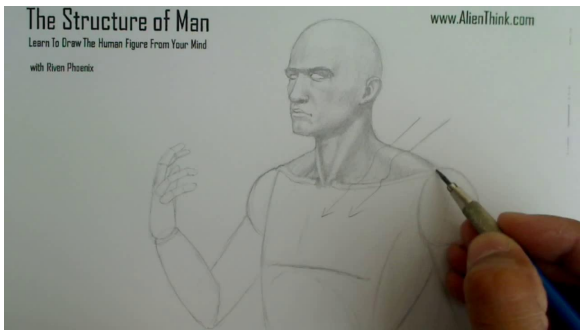
213		draw the human figure
214		but also
215		we are really interested in
216		looking at

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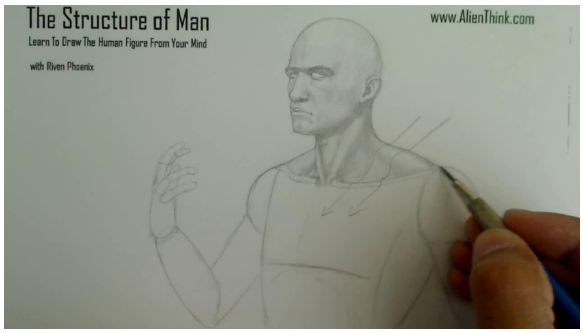
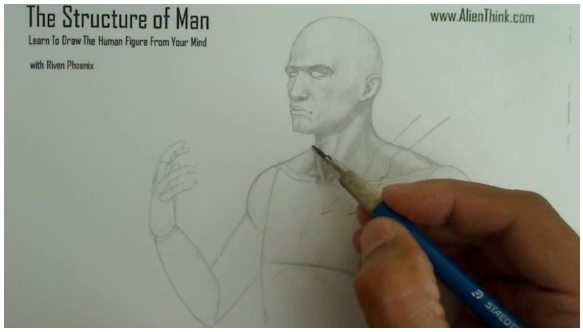
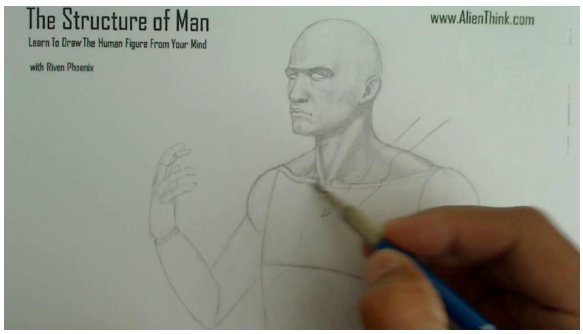
217		at the same time
218		right what it means to
219		right what kind of techniques can we use
220		to you should start using this knowledge

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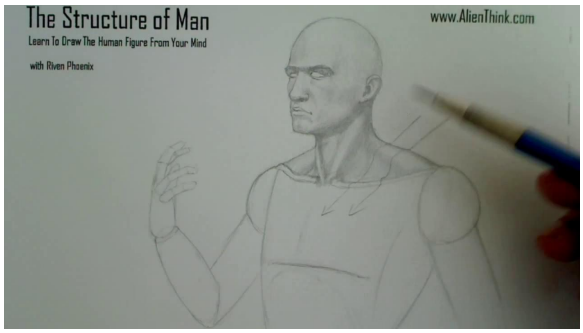
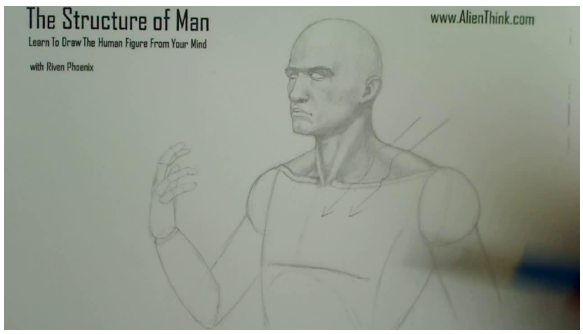
221		right
222		right I mean a doctor
223		could have asked you can you
224		draw and create me a drawing like this

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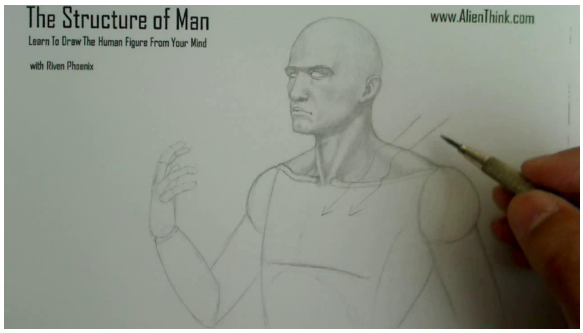
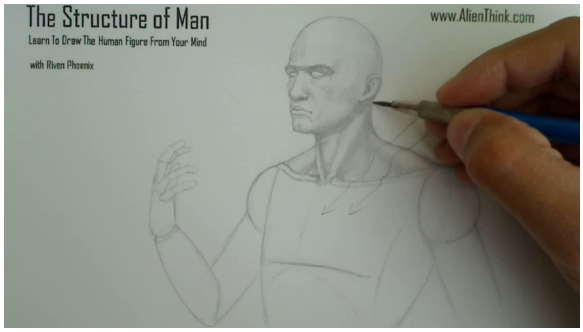
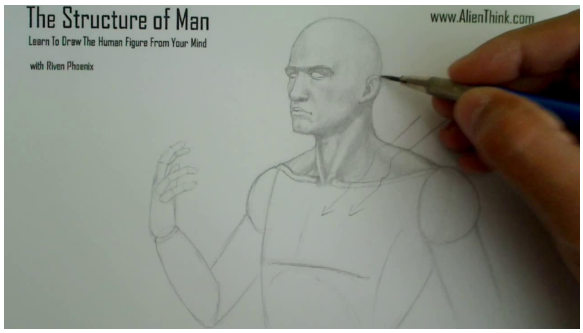
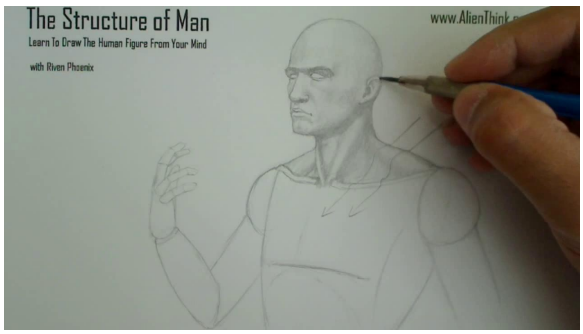
225		in like form medical illustration
226		right so we now we know that yeah sure we can do that
227		right because we already know how to draw the figure
228		and we're just going to spend more time

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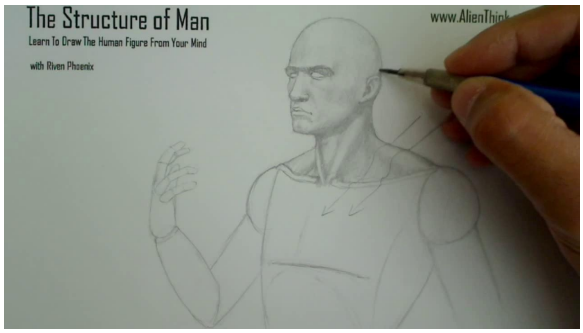
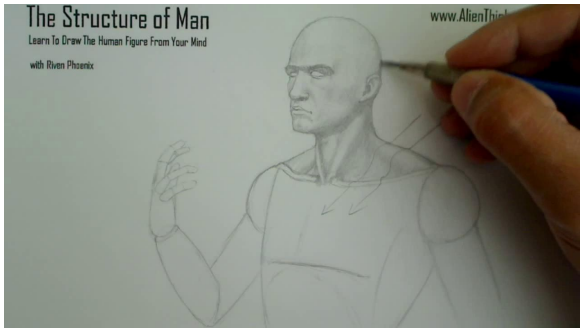
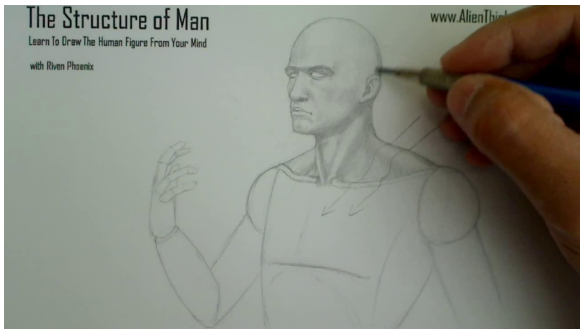
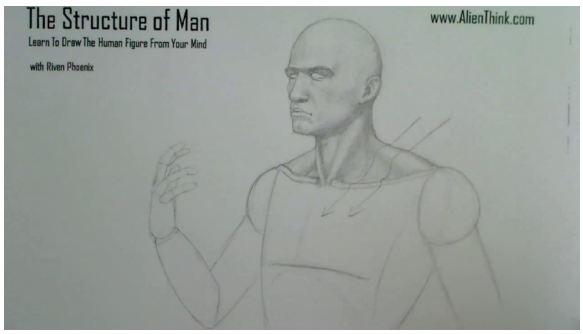
229		bringing out all the details
230		here or something
231		right
232		okay

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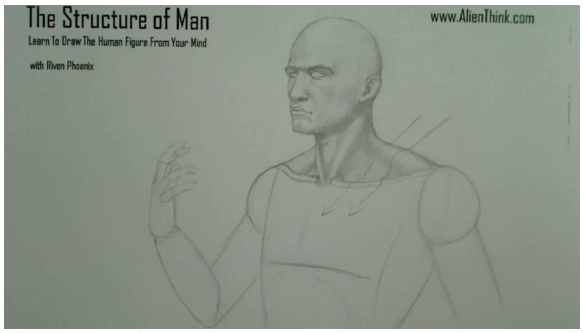
233		so here I'm just
234		going to finish this off
235		I know this video is getting a little long
236		but the concepts that we're looking at

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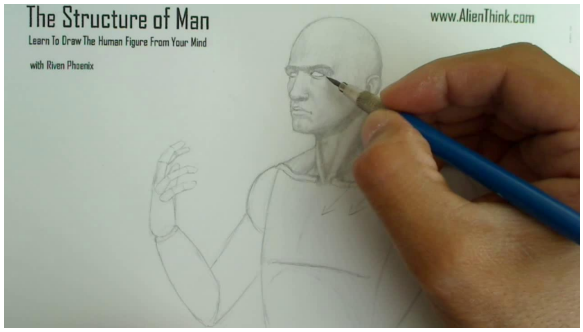
237		they have
238		we want to spend as much time as we can
239		just looking at
240		something you know

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241		all the things that we can
242		understand together
243		about
244		how

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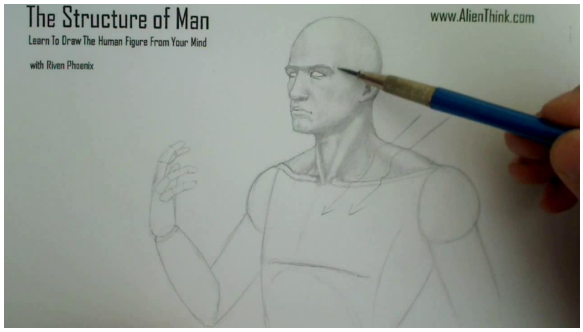
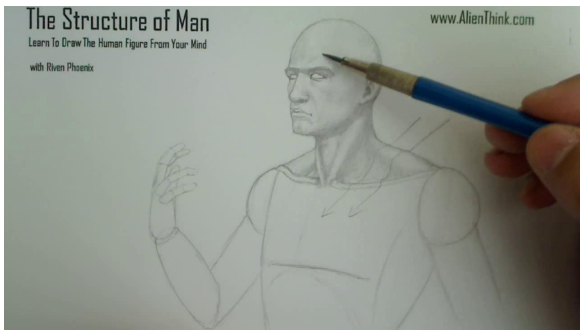
245		the mind is being to understand these ideas
246		right
247		right so
248		and then here I'm just going to like pop this up

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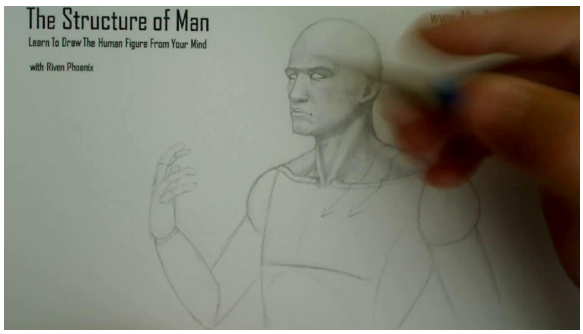
249		another
250		right I almost done with this illustration
251		just showing you
252		a few things here and there

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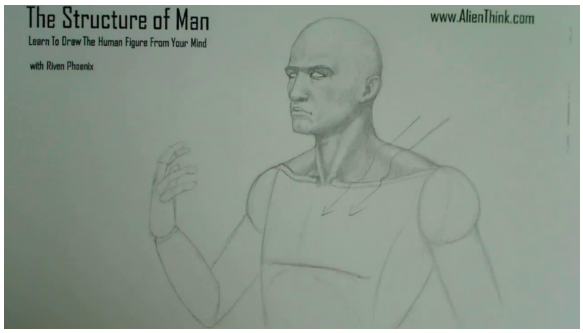
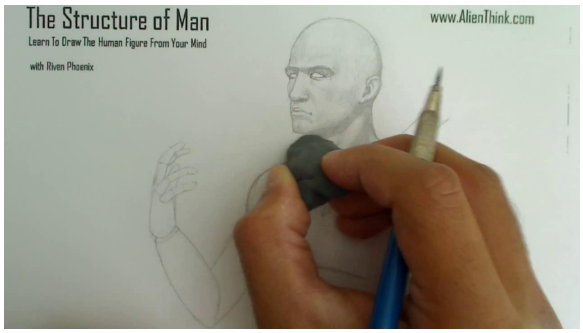
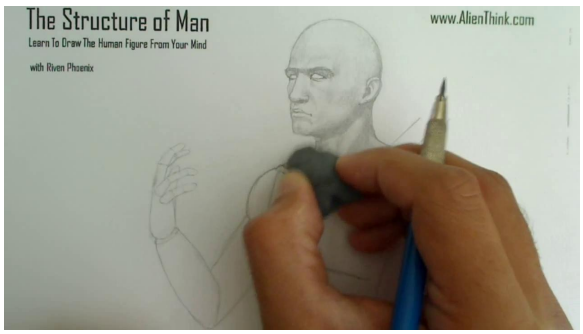
253		right so then you can come in here
254		and now start
255		taking out all these little
256		things

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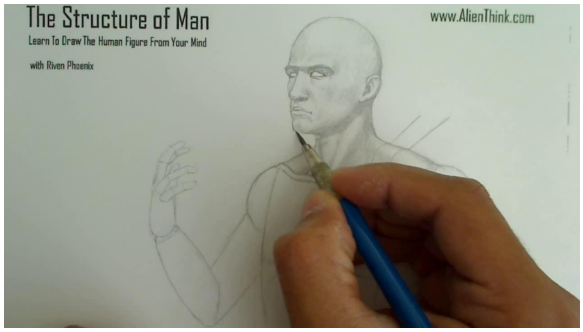
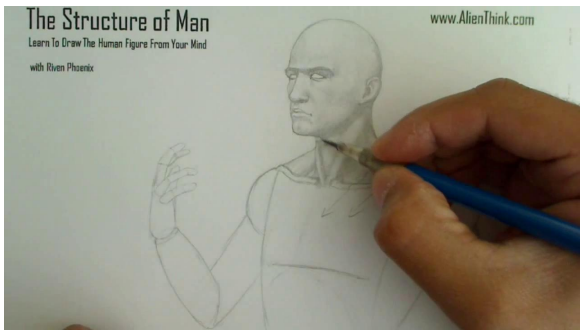
257		give it much more
258		crisper lines
259		right but balance out the lines
260		oh

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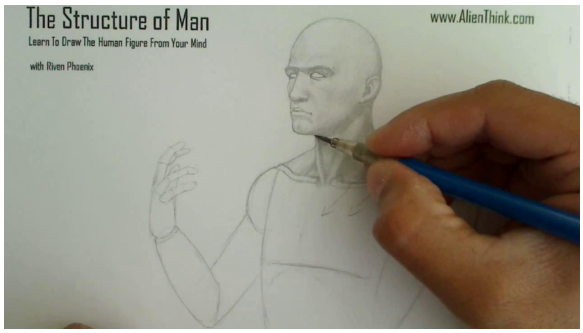
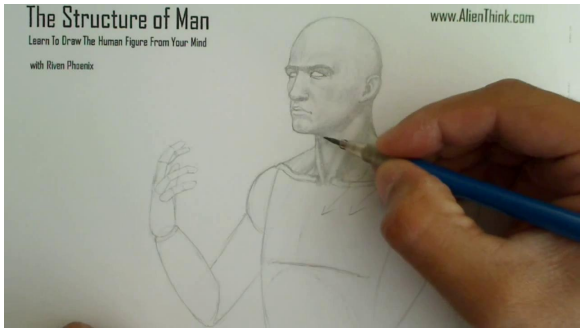
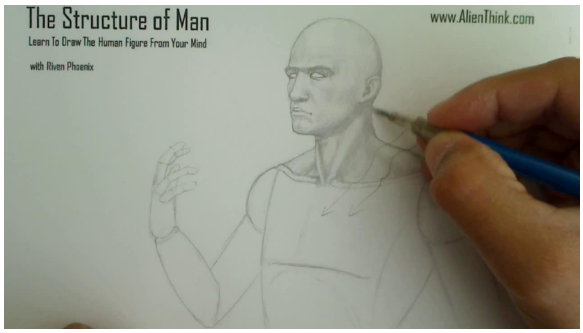
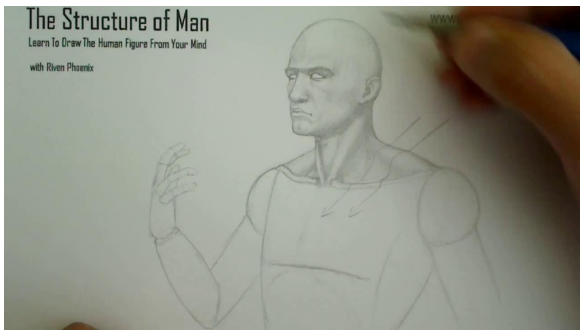
261		oh
262		oh
263		oh
264		oh

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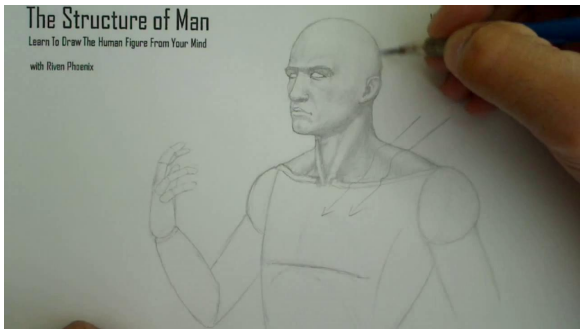
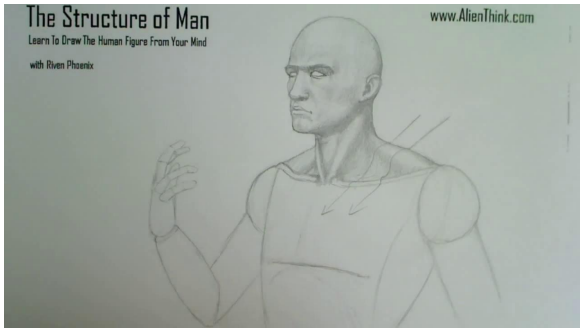
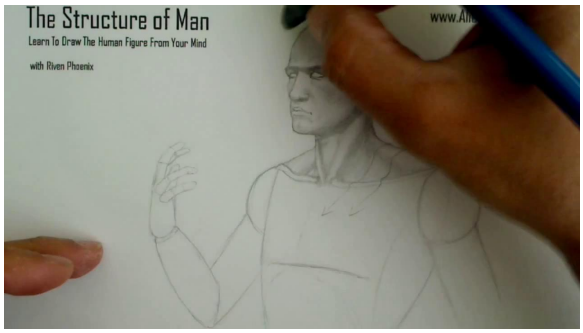
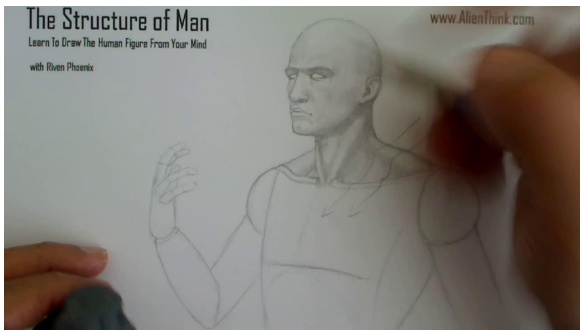
265		oh
266		oh
267		oh
268		oh

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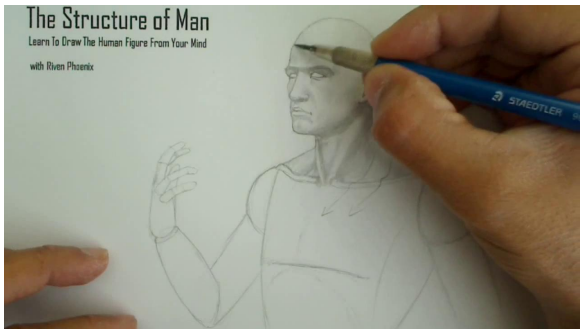
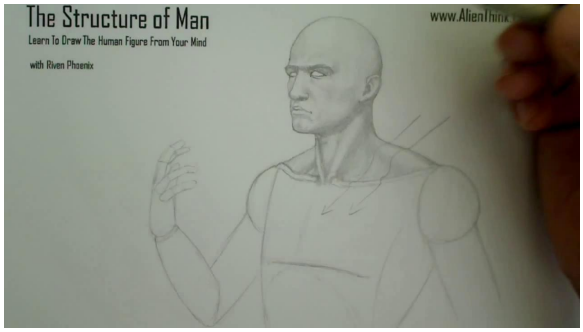
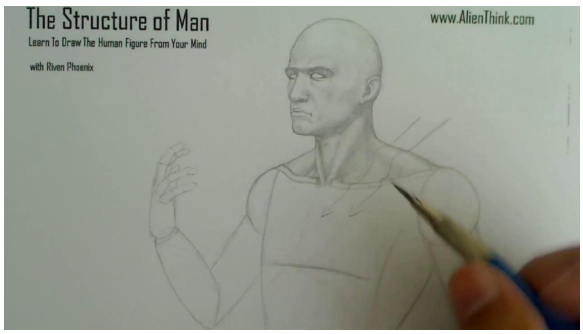
269		so I'm just going to fix up all of this here
270		right
271		okay so now let's say
272		just to wrap this up

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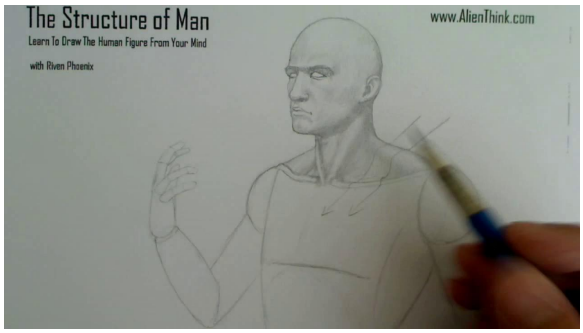
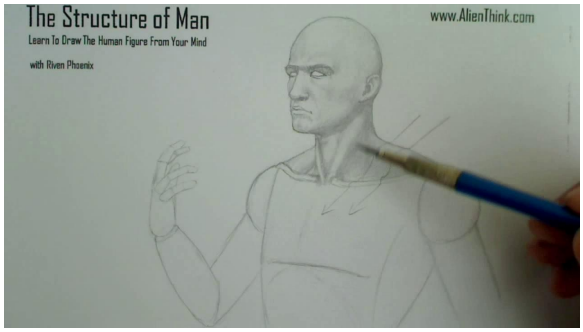
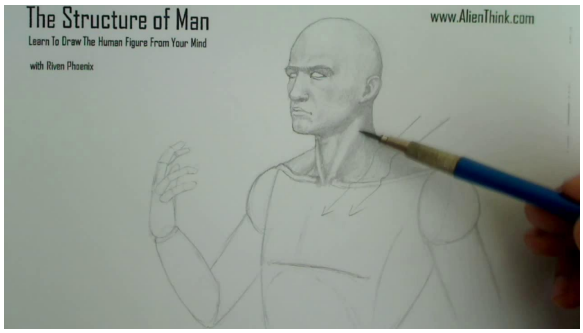
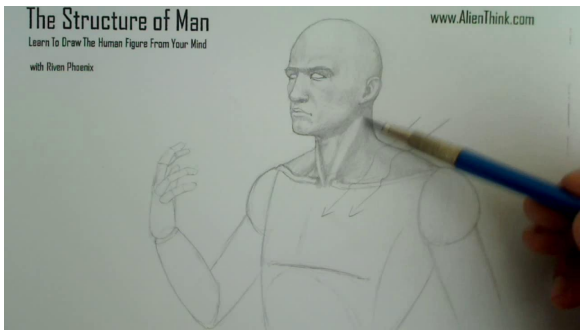
273		right real quickly
274		we already understand now what's going on
275		with the muscle spread
276		it's really just understanding the idea of the form

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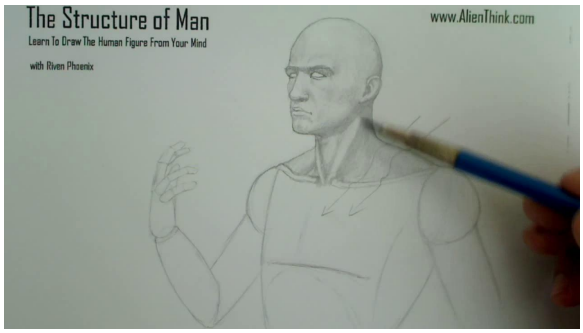
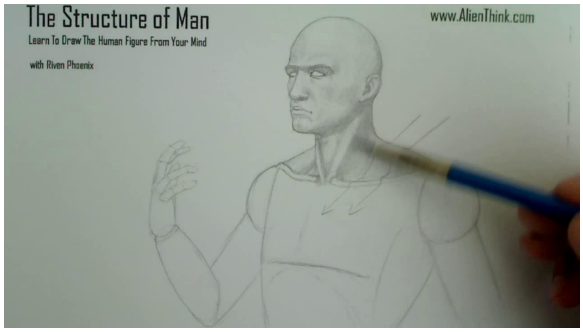
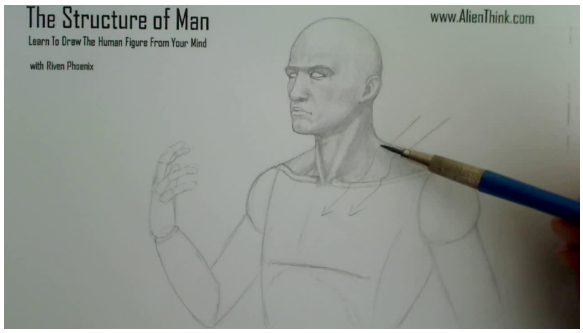
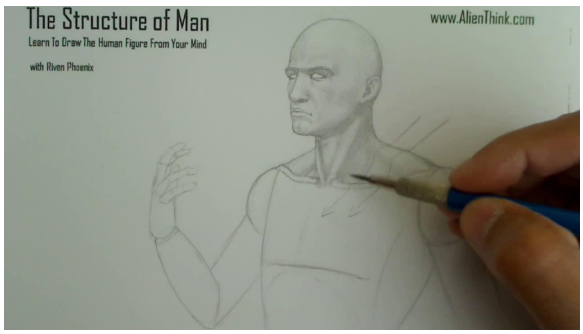
277		that we
278		created over here
279		it's really this muscle
280		this muscle

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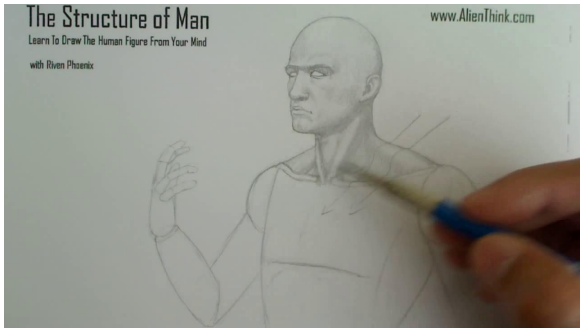
281		and then you're going to get
282		really deep hands on situations
283		right so here I opted
284		not to show this

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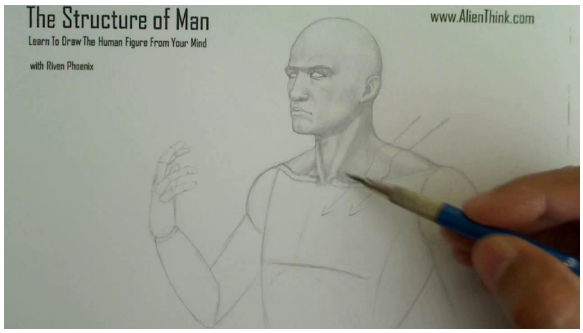
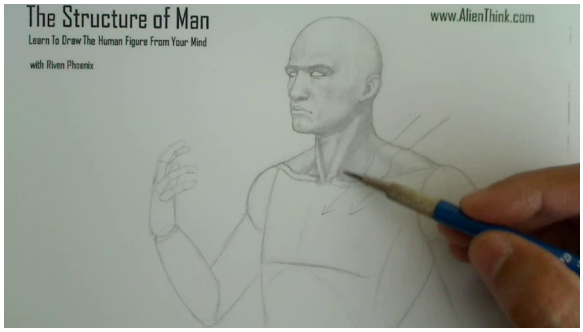
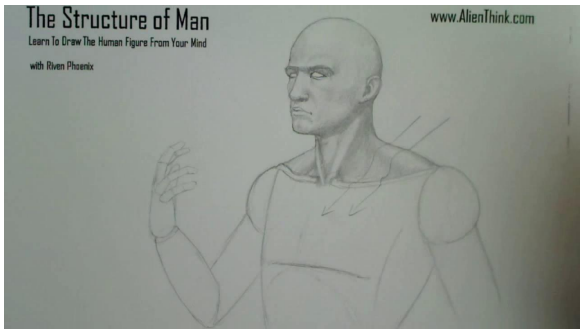
285		splitting muscle but I could
286		right but we don't want it to be
287		symmetrical like this
288		okay so

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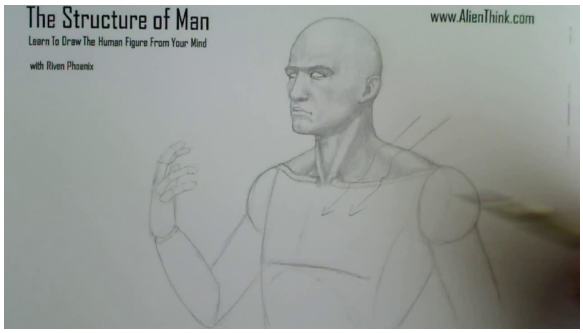
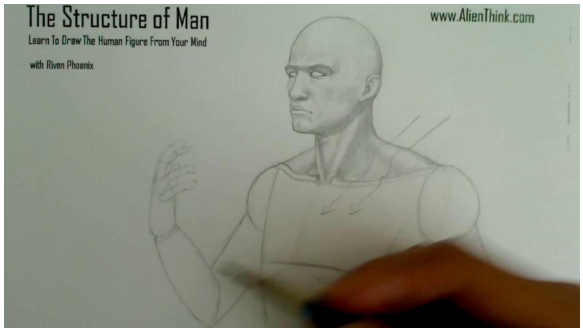
289		I'll see you in the
290		next lesson

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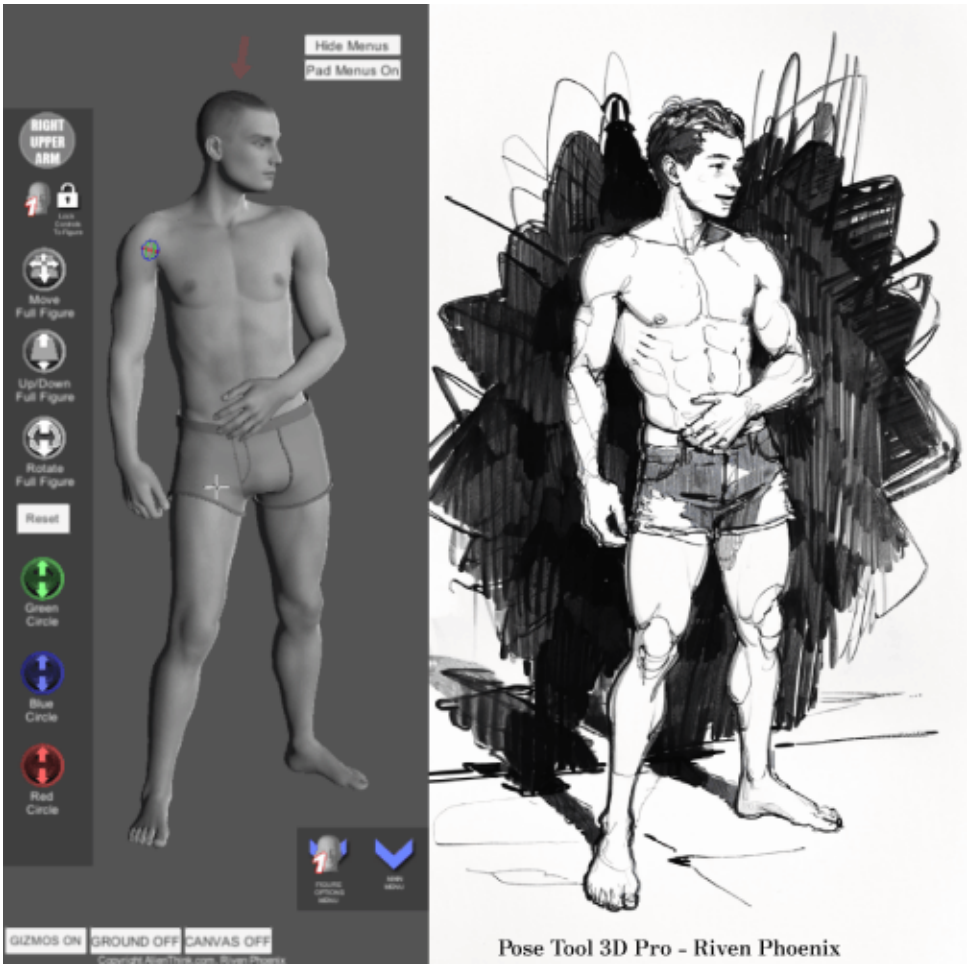

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